



COLOURS OF WAR

**PAINTING WORLD WAR II
& WORLD WAR III MINIATURES**



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Working with Vallejo we have designed a range of paint sets that cover all of the main nations in *Flames Of War*, the *World War II* miniatures game and *World War III: Team Yankee*.

These sets give you all the main colours that you will need to paint your army.



WORLD WAR II

AMERICAN PAINT SET



70203

GERMAN ARMOUR PAINT SET



70205

GERMAN INFANTRY PAINT SET



70206

GERMAN SS PAINT SET



70207

EL ALAMEIN PAINT SET



70208

BRITISH PAINT SET



70209

SOVIET PAINT SET



70202

ITALIAN PAINT SET



70209

The Utility set contains a lot of the core colours needed for painting both WWII and WWII miniatures.

Combine it with one of the nation specific paint sets and you will have all of the basic paints for that nation

UTILITY PAINT SET



FLAT
FLESH
955



BEIGE
BROWN
875



BRASS
801



BLACK
WASH
201



IRAQI
SAND
819



FLAT
BROWN
984



OILY
STEEL
865



SEPIA
WASH
200

70201

WORLD WAR III

US PAINT SET



US
DARK GREEN
893



US
FIELD DRAB
873



FLAT
EARTH
983



OLIVE
BROWN
889



REFLECTIVE
GREEN
890



KHAKI
988



BLACK
GREY
862



DARK
SAND
847

70220

BRITISH PAINT SET



BRONZE
GREEN
897



BLACK
GREY
862



UNIFORM
GREEN
922



RUSSIAN
UNIFORM
924



MEDIUM
SEA GREY
870



OLIVE
DRAB
887



SAND
YELLOW
916



FLAT
BROWN
984

70222

NATO PAINT SET



REFLECTIVE
GREEN
890



BLACK
GREY
862



FLAT
EARTH
983



GERMAN
FIELD GREY WWII
830



OLIVE
DRAB
887



OLIVE
GREY
888

70223

SOVIET PAINT SET



OLIVE
DRAB
887



KHAKI
GREY
880



GREEN
OCHRE
914



GREEN
BROWN
879



KHAKI
988



REFLECTIVE
GREEN
890



PALE
BLUE
906



CAVALRY
BROWN
982

70221

EAST GERMAN PAINT SET



REFLECTIVE
GREEN
890



SKY GREY
989



PALE
BLUE
906



BLACK
GREY
862



GERMAN
FIELD GREY WWII
830



GERMAN CAMO
BEIGE
821



GERMAN CAMO
MEDIUM BROWN
826



KHAKI
988

70224

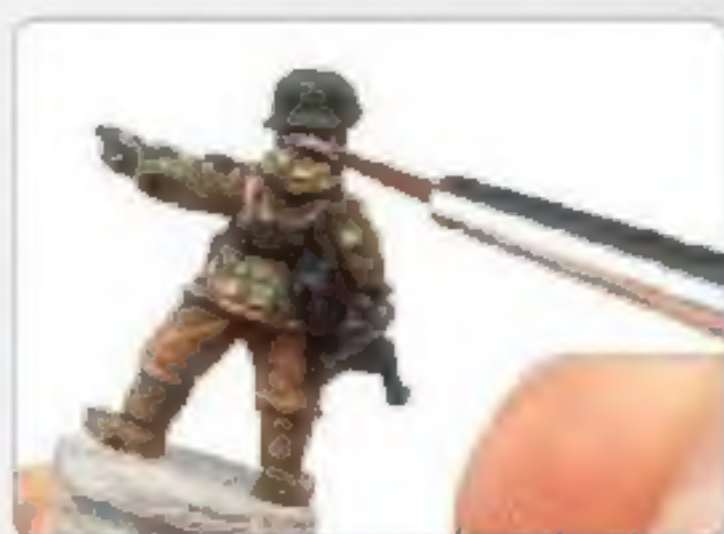
TOOLS & PREPARATION

Proper preparation and assembly is essential to a well-finished miniature. An unsightly mould line or piece of flash left can spoil the result, no matter how good the paint job is. Before you can begin producing miniature masterpieces, let's look at a selection of some of the basic tools you will require.



PAINTBRUSHES

The most important painting tool is obviously a selection of good brushes. Many beginning painters assume that to paint well, they should use the tiniest brush they can find. In fact, the size of the brush you use is much less important than the shape. For detail work, the bristles of the brush should come to a sharp point. The Drybrush is, as its name suggests, designed especially for the drybrushing technique (see page 14).



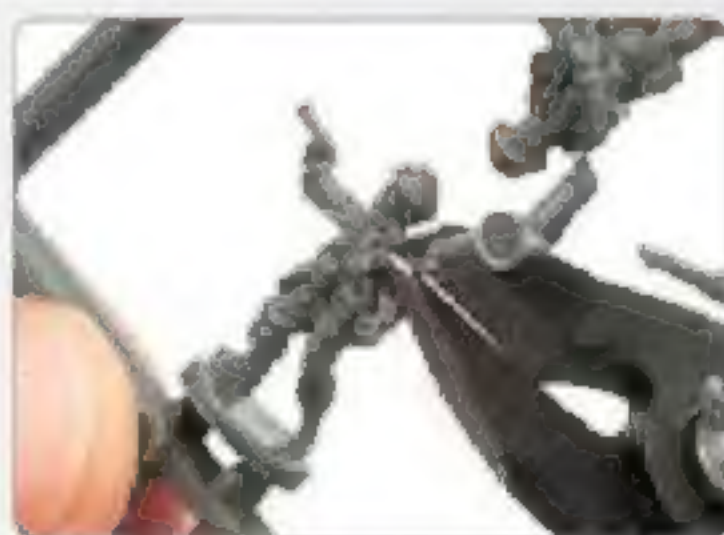
HOBBY KNIFE

For trimming parts and cleaning casting imperfections before assembly. Using a new, sharp blade is actually safer, because you will not need to apply as much force and you are less likely to slip and cut yourself. In any case, remember to always cut away from yourself.



CLIPPERS

For removing parts from sprues and trimming larger pieces of unwanted material. The flat bottom of the blades lets you get right up close to the model. With plastic parts, though, it is advisable to clip slightly away from the model and trim the excess with the hobby knife, to avoid leaving a scar or mark on the surface.



FILES

Also very useful for cleaning parts and making sure everything fits well. They are more effective than a hobby knife at ensuring a smooth, flat surface along straight edges, especially with hard resin parts.





PIN VICE

For drilling out small holes in gun barrels and muzzle brakes, etc. Also an ideal way to strengthen fragile joints between parts, by 'pinning' with a piece of metal rod.



TWEEZERS

For handling and manipulating small parts. These can be indispensable, especially when gluing together models. Often you will find that even if you can position a smallish part quite comfortably with your fingers when dry fitting, it gets much more difficult once glue is involved.



SCULPTING TOOLS

Great for shaping epoxy putty (Green Stuff or Grey Stuff). Epoxy putty is great for filling unwanted gaps. And, if you feel like a creative challenge, perfect for adding custom details and modifications to models.



AIRBRUSHES

An airbrush is a wonderfully useful tool that can really help with a lot of painting tasks. It is considered almost indispensable by larger-scale modellers.

However, investing in an airbrush and compressor is a big decision. Many inexpensive models are available, and while they may seem like a bargain, you get what you pay for. Most cheap airbrushes come with a variety of pitfalls and difficulties that are likely to frustrate and discourage novice users.

A good-quality airbrush and compressor will cost hundreds of dollars at least, and may in fact be the biggest single hobby investment you make.

An airbrush can speed up undercoating, basecoating, highlighting, and allow you to easily paint soft-edge camouflage schemes. But they are certainly not a required piece of equipment.

In fact, airbrushing is such a broad subject that it lies outside the scope of this book, so we will not be covering it in detail.

There are plenty of how-to guides available online if you want to know more.



AIRBRUSHES AND VALLEJO PAINTS

If you already own an airbrush, or if you decide to add one to your hobby arsenal, then you can use it to apply Vallejo paints without difficulty. You can thin Vallejo Model Colour paints to a suitable consistency with Vallejo Airbrush Thinner (71.161) or with Vallejo Airbrush Cleaner. Airbrushing with Vallejo paints makes it easy to ensure an exact match, which may not always be the case if you use a mix of paint ranges. Vallejo also make a range of Model Air paints, specifically for airbrushing, if you want to go that route, however these are challenging to brush paint with.

ASSEMBLING PLASTIC MINIATURES



Battlefront's *Flames Of War* and *World War III: Team Yankee* miniatures are quick and easy to assemble. Vehicle box sets often include parts to build multiple vehicle types, and some plastic frames are common across different box sets. Each box has a parts guide showing what all the options are. This guide and the pictures on the box should be all you need to assemble your vehicle.

However, if there is something you're unsure of, every box set has an in-depth step-by-step guide on our website. Simply scan the QR code to go straight to the product spotlight.



REMOVE PARTS FROM THE FRAME using a pair of plastic cutters. Place the flat edge of the cutters against the part you want to remove and snip. To avoid damaging parts, it pays to leave a bit of extra sprue on the piece and clean it up later with a knife.

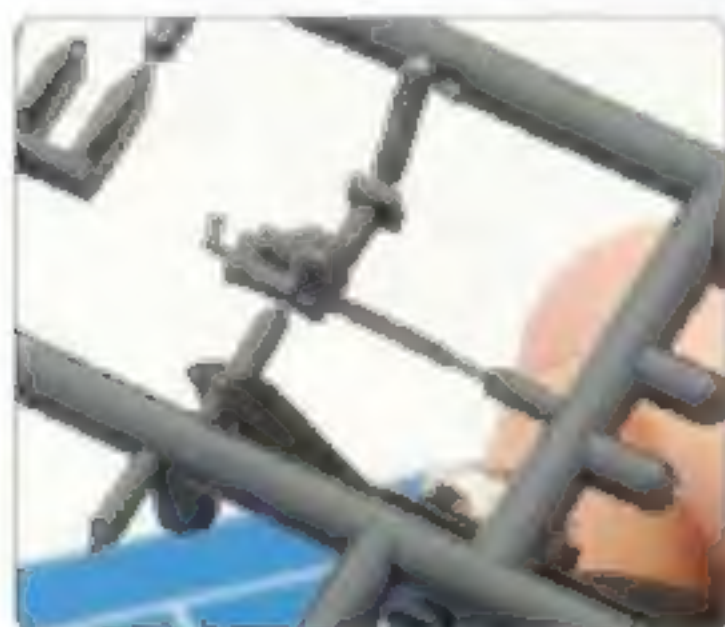


TRIM THE PART using a hobby knife to carefully shave the feed points off the components.



MOULD LINES can be easily cleaned off by scraping with a sharp knife gently along the surface.

On larger pieces like gun barrels, using a file will help to give a smoother finish.



TIP - CLIP THE FRAME: For small components like AA machine-guns, it pays to cut the frame into pieces first; sometimes clipping the part straight from the frame creates enough stress to damage the part you are clipping out.



DRY FIT! One of the most important things to do is test-fit the pieces before applying any glue. This will ensure that you spot any fitting issues that may ruin your finish, like in the example above where some feeds haven't been trimmed properly and are preventing a clean join.



GLUE: Once you are happy with the fit, apply the appropriate glue sparingly to the parts and press together. Polystyrene cement is the best choice for joining hard plastic pieces, as it will melt the plastic slightly and weld the parts together.

ASSEMBLING METAL AND RESIN MODELS

While the *Flames Of War* and *World War III: Team Yankee* plastic range is getting larger all the time, a portion of the Battlefront Miniatures range is made up of kits combining resin, metal, and plastic parts.



Mould lines and flashing are unfortunate side effects of the casting process, but are easily cleaned off. The miniature above has been selected to show particularly bad mould lines. Should you ever find a model like this, get in touch with us at customerservice@battlefront.co.nz so we can replace it with the quality model you should be getting in every pack. Most of the time, a scrape with a hobby knife or a small amount of filing with a needle file is all that is needed to clean up a metal figure.



The metal and resin components of your Battlefront miniatures may have some residual powder or oils on them from the casting process that need to be cleaned off to allow the paint to adhere properly to the surface. You can clean it off easily with warm soapy water.

Any imperfections in the resin or metal parts should be carefully removed with a hobby knife or file. This may result in a chunk of resin snapping off.



For the strongest bond, we recommend scouring lines on any large flat surfaces that need to be glued together. Before gluing any parts together make sure that they are clean of any dust or resin shavings.

You can use the same techniques to clean up the pieces as you would for plastic parts, however there are a few other tips and tricks to use.



Battlefronts produces infantry in the same hard plastic as our tanks, and a slightly softer plastic that allows us to design the figures without the compromises that have to be made for hard plastic, since the softer plastic is able to flex as it comes out of the mould.

Unlike metal miniatures, where you scrape mould lines to clean them up, with the plastic figures it is better to cut the mould lines off.



TEST-FIT! TEST-FIT! TEST-FIT! Due to the nature of metal and resin and their interaction there will sometimes be some extra work required to make adjustments to get the best fit possible - the odd bump or lump filed off, metal part straightened, etc. But it's worth that time and effort to make sure the final tank or AFV looks great after the paint goes on. Be sure to test fit again after you make any modifications.



Apply superglue sparingly and press the parts together and hold for a few seconds. If you want a faster bond, apply superglue to one piece, and accelerator to the other before pressing the parts together.

UNDERCOATING MINIATURES

Undercoating is a vital step in the painting process. Just as a house needs a strong foundation, a good paint job needs a smooth, durable undercoat to make it easier to apply the colours, and to stop your hard work from chipping or rubbing off. The first layer of paint needs to adhere to the material of the model and provide a smooth, even surface for the subsequent layers. It doesn't matter what type of paint you use, as long as it provides a tough, matt surface without filling in or hiding details on the model.



Every hobbyist has a favourite undercoating technique, but the most common is a sprayed-on black undercoat from an aerosol can. That way if any spots are accidentally missed, they will be dark and inconspicuous. Some painters prefer white or grey primer, because it gives colours a brighter finish, while colours sometimes appear more muted when applied over black.

If you are brushing on a basecoat (see page 12) a good rule of thumb is to paint dark colours like Camouflage Olive Green over a black undercoat, and light colours like Dark Sand over a white or grey undercoat.

Vallejo coloured primer cans are an ideal option. They save you time by priming models in an exact colour match for the appropriate paint colour.



Before spraying your miniature, make sure you read the instructions on the spray can. Most importantly, shake the can vigorously for about a minute to mix the paint with the propellant.

To spray your models, hold the can about 8"/20cm away from your miniatures and spray across the models in short, controlled bursts.



Always undercoat the difficult places to see and reach first. We usually start by turning vehicles upside down for the first coat of paint.

TIP: There is enough pressure in a spray can to blow light plastic miniatures around, so consider sticking them down to your spray surface with double-sided tape.



You don't need to cover your miniature in paint all in one go. If you apply paint too thickly, it can pool in the recesses and clog up the detail. It is better to apply two or three light coats, each time spraying from a different angle.



No matter how much you try, you'll never get spray paint into every nook and cranny.

Once you're happy with the spray undercoat, use a medium brush and some black paint or appropriately coloured paint to touch up anywhere that the spray undercoat missed.

MOUNTING FOR PAINTING

There is an age-old debate among miniature painters—do you mount the miniatures on their bases before or after they are painted? There is no right answer to this question. The method you use totally depends on what feels comfortable to you.



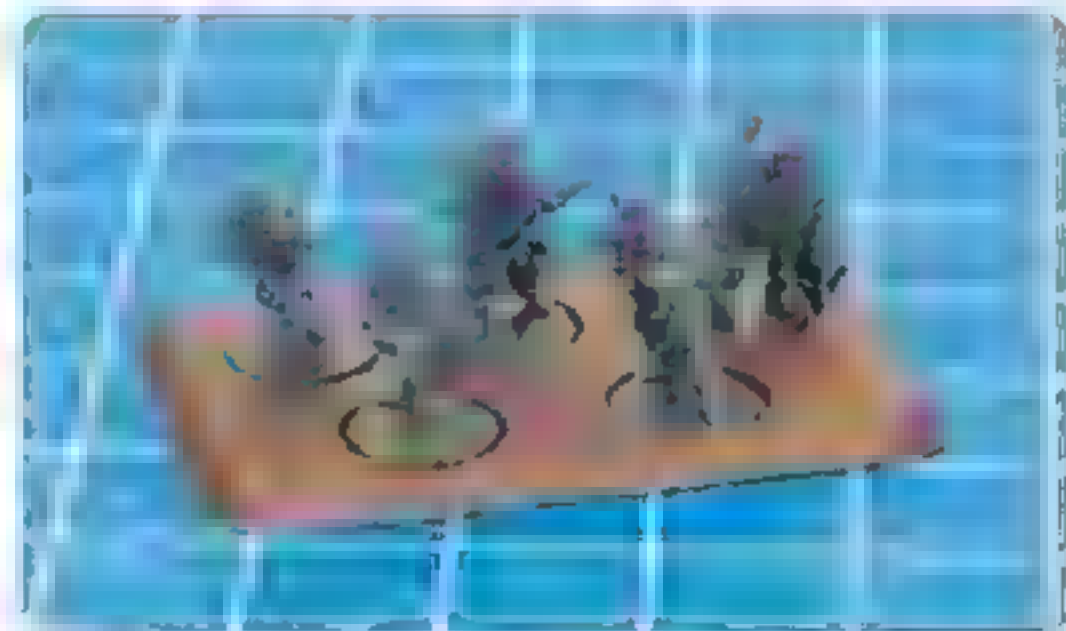
Mounting infantry miniatures individually on strips of card, popsicle sticks, or even small twigs allows you to handle them and have easy access to painting them without any of the miniatures being obscured by any other. You can space them out enough to allow room to paint every detail on each miniature. This is how we have painted many of the miniatures in this book.



Another popular method for mounting infantry (and guns and tank turrets, for that matter) is gluing each one, or attaching it with Blu-Tack, to a handle such as piece of dowel, a large nail or a clothes peg. The handles can be slotted into pre-drilled holes in a piece of wood to hold them upright while they are drying between layers or coats.



Heavier miniatures like tanks can also be mounted on any convenient handle such as old paint bottles or a larger section of dowel. Make sure the handle is large and heavy enough that the tank won't be too top-heavy. The handle lets you keep fingers away from the models during painting, and allows them to be set down for drying without damaging the paint.



Some painters prefer to mount their miniatures on their final bases before painting, as their style doesn't require lots of detail work and this saves a step later. Many painters that use this method add the filler to the base (see page 17) before painting and then paint the miniatures and base together.

EXPERT TIP

Some resin and metal tanks have fenders and mudguards attached to their tracks. Give these to the choice of the tank during the assembly stage.

A trick for other tanks, like the plastic Panther IV on the right, is to leave the tracks off the tank and paint them separately. This will make it easier to paint them so you'll have better access to the tops of the tracks.

You can use the same trick for Schürzen (armoured skirts) and paint them on the sprue.

To get the strongest bond, scrape the paint off surfaces you are gluing; otherwise you will be giving paint to paint and your miniature is more likely to break.



THE COLOURS OF WAR PAINTING SYSTEM

Whether you have never painted before or have years of experience, this book is a tool to help you get the most out of your *Flames Of War* and *World War III: Team Yankee* models. Our books have always had basic painting guides, but we have never been able to provide as much information as we would like. Working with Vallejo has opened up a massive paint range that they have been developing and refining for decades. We have scoured their paint range and come up with a collection of sets that cover all of the basic colours you need to paint your armies for the tabletop.

Vallejo paints are high-quality acrylic paints that have a very high pigment content to make it easy to achieve an even coverage with rich, solid colour. The colours have been fine-tuned with wargaming miniatures in mind - historically appropriate, yet vibrant enough to stand out on the gaming table.

We took all of the colours that always seem indispensable, no matter the army, and combined them into a universal core set: the Utility Set. Then each of the major nations has its own colour set, with the correct colours for their unique equipment.

With just the Utility and the appropriate nation-specific set, you will have all the colours you need to paint your army. Certain intermediate and advanced tasks will use a wider variety of colours, so over time you may wish to expand your paint collection with additional sets, or specific individual paints from the Vallejo Model Colour range (see page 135) giving you more

options and versatility. To paint a standard army, those two sets should be all you need.

World War II Germans have a lot of variety and colour in their equipment, so they have three sets - one for infantry, one for SS infantry, and one for tanks and other vehicles.

Armies for World War III tend to have more complex paint schemes, so tend to have slightly larger paint sets.

It should go without saying that all of the suggestions in *Colours Of War* are open to interpretation. If you have your own ways you prefer to paint certain items, then by all means integrate those as you wish and feel free to experiment.



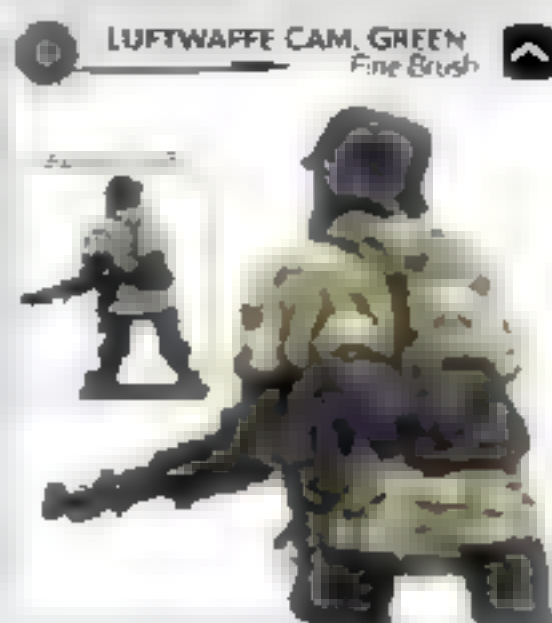
HOW TO READ THE PAINTING GUIDES

Colours Of War painting guides begin with a list of the paint colours you will need for that task.

Each individual step includes several key pieces of information: including a colour swatch, suggested brush size and a brief description of how to apply the paint.

To make it easier to see the details of the paint job, infantry models are shown much larger than actual size. The figure is also displayed at actual size at the end of each stage, to show you what your miniatures will actually look like.





Since vehicles are large enough to see what's going on, they will usually be shown at approximately 100%, although some details have been shown larger.



PAINT patches of Luftwaffe Cam Green between the brown, again aiming for jagged, angular shapes.

CHEVRON SYSTEM

Each painting step has a symbol, indicating its relative level of difficulty, complexity or how time-consuming it is. Use these as a guide to whether a suggested technique is appropriate to your level of painting confidence, or how much time you have.

-  A good but basic gaming standard. These steps will not assume you have any paints beyond the Utility and your national paint set.
-  Intermediate techniques for people who want a higher quality gaming standard.
-  An advanced finish that other gamers will envy.
-  For truly dedicated painters only.

LIGHT AND SHADE

All modellers know that miniatures are not just toys! And this means we want to paint them to look as realistic as possible. At first glance, you might think this means we want our miniatures to look like men and tanks that have been shrunk to a tiny size. But a better way to think about it is to imagine looking at the real subjects from several hundred metres away. Obviously not as much detail will be visible, so the models are simplified accordingly. That's a good thing, because most people are not keen to paint eyes on 15mm scale figures (although it certainly can be done!)

The way that light falls on an object differs depending on its size. Light travels in a straight line, so it may seem that size should not affect how an object casts a shadow, merely its shape. But light is scattered and dispersed by the atmosphere, and it is bounced and reflected in different ways by every surface it hits. So in practice, small objects just do not have the same level of contrast in their shading. Imagine how dark it would be in the deep shadows at the back of a large cave, compared to a scale model of the cave 1/100th the size.

This means that we have to paint the appropriate shading, lightening the colours on raised surfaces that reflect the most light and darkening the colours in recesses and underhangs, to create the illusion of a large item viewed from a distance.

Scale distance also has an effect on colour. Because of the way the atmosphere scatters and diffuses light, distant objects appear paler and hazier than near ones. Artists refer to this as 'aerial perspective'.



Over the sorts of scale 'distances' involved with 1/100th scale miniatures, aerial perspective is a small and subtle effect, but a genuine one. For this reason, it is reasonable and realistic for paint colours to be lightened very slightly in tone, in comparison to the true historical colour. Plus, lighter models just tend to look better on the table. This isn't something you need to put a lot of thought into - it has been taken into consideration with the colour choice of some of the Vallejo paints.

In short, highlighting and shading is a vital part of miniature painting. You will see it described by a variety of fancy-sounding names like 'chiaroscuro' and 'modulation'. If all of this sounds a little complex and intimidating, don't worry - the tricks and techniques in this book will make it quicker and easier than you may think to effectively shade your miniatures.



This photograph of a Waffen-SS parake shows how the fall of light and shadow conveys its shape and contours.



A miniature painted without shading does have some natural shadows, but its small size is nevertheless apparent.



The same miniature painted with highlights and shadows has a much greater sense of volume and realism.

Even if all the colours on a miniature are painted neatly, without any shading it will always look like exactly what it is: a toy soldier. If anything, neatness and accuracy are less important than effective shading. If a model is well shaded and highlighted, as long as it gives the right impression of detail the eye will fill in the rest.

PAINTING TECHNIQUES

Before we launch into the specifics of painting Battlefront models, we'll begin by devoting a few pages to the theory and technique of painting. The only way to develop the fundamentals of painting - brush control, accuracy, the 'feel' of how paint flows on to a surface - is by practising it yourself.

TIP



BASECOATING

The basecoat is the first layer of colour. On a vehicle, it will usually be one colour, while on an infantry figure it will consist of an appropriate colour for the uniform, the flesh areas, and each different item of gear.

When brushing on a basecoat, be careful not to apply the paint too thickly, or you may risk covering up the details of the model. Vallejo can be used straight out of the bottle, however benefits from a little bit of thinning with a little clean water. You can use them straight from the bottle if you keep your brush moist.

Alternatively, enamel spray primers are a fantastic option, because they are a primer (see page 8) and basecoat in one easy step.

A very common method of painting is to basecoat with a shadow colour - similar to the main colour but darker in tone. The main colour is then painted over this in a solid layer, leaving some of the darker colour showing in recessed areas which would not catch much light. Highlights can also be added, with a lighter version of the main colour painted on to raised detail.

A good basecoat is a smooth, even coating of colour. Applying two or three thin coats, rather than one thick coat, helps to avoid ugly brush strokes.



LAYERING

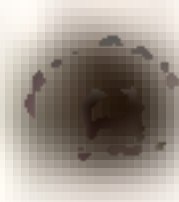
Acrylic paint is very versatile. It can be transparent or opaque, depending on how thickly it is applied. You can learn to use this property to your advantage.



A great way to learn to blend effectively using layering is to simply practise on a flat surface, experimenting to see what different marks and effects you can create.

With practice, by controlling the amount of paint on your brush, you can build up colour in several transparent layers, creating a smooth transition between two colours.

Building up colour in thin layers can create the same effect as a series of transitional colour mixes, but faster. It does take practice, though.



Just a few examples of the totally different tones and effects achievable just with black paint, simply by diluting it to varying degrees with water and by controlling how much paint is 'loaded' on the brush.

WASHES

Washes are a quick and easy way of adding shadows and accentuating detail. They are essentially a thin application of colour, liquid enough to let the pigment settle mainly in the recesses, darkening these areas and adding depth.

A wash can be done with regular paint diluted with water, but it will be a little crude and messy. As the water evaporates, the diluted pigment tends to 'creep' out of place, leaving you with a messy side line of colour. Vallejo shades combine intense pigment with a transparent, highly fluid medium. Their low viscosity causes the pigment to run smoothly into the cracks and recesses and stay there as it dries, giving much better contrast than a simple paint wash.

The Utility set contains two washes: a Black Wash and a Sepia wash. Most of the examples in this book use one of these two colours for shading, however you can substitute them for each other for different effects - you will not get exactly the pictured colour result, but it will nevertheless produce effective shading. You can also experiment with adding a few drops of paint to your washes to get a variety of different effects.

When using these washes, try to achieve an even coverage over the whole task. Let the wash pool a little bit in the recesses without building up too much on flat surfaces. If you want a deeper shadow, do a second, targeted wash in the panel lines rather than a single thick coat as the wash may cloud as it dries if applied too thickly.



Washes are good, but they are not magic, and they won't always behave exactly how you want them to:

They won't always stay where you want them, and some will pool in areas where you didn't want the colour to be darkened. The larger the area being washed, the more likely this is to be a problem.

GLAZES

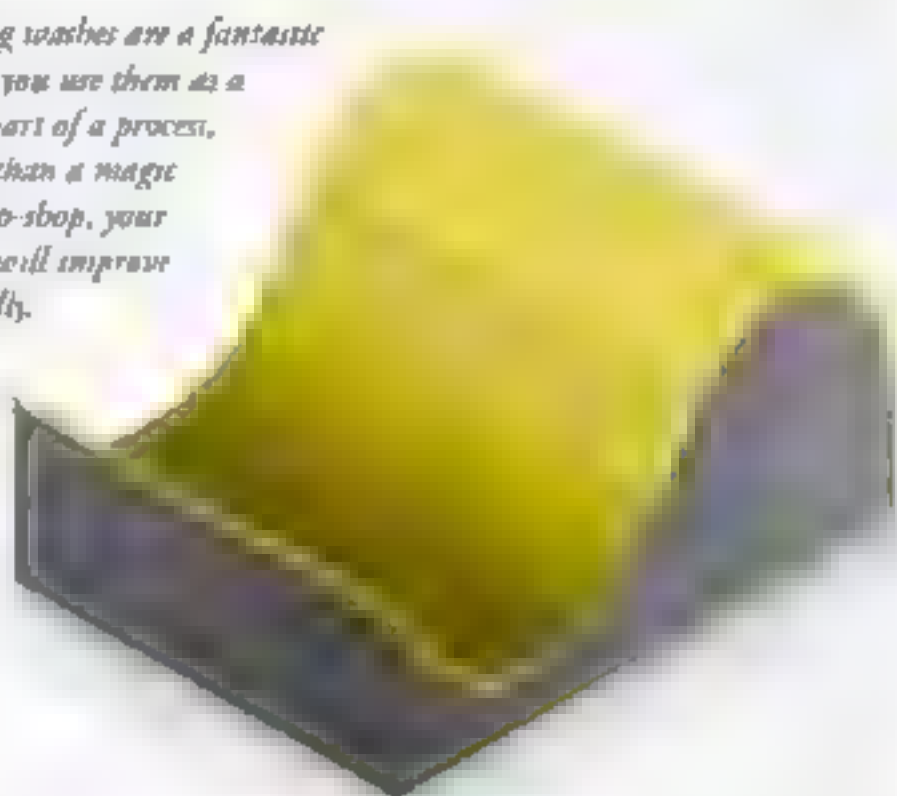
When a transparent wash is used not to add shading but to alter the colour of the underlying paint, it is referred to as glazing. It is done with much less of the wash on the brush, so that a thin layer is spread evenly over a controlled area, rather than pooling in the recesses.

One purpose of a glaze is to intensify the colour of an object. Acrylic paints are fairly well suited to this because of their ability to be translucent. Artists' inks can also be used to dramatically intensify the appearance of colours. Because drab military colours predominate on World War II and World War III models, the opportunities to paint intense colours tend to be fairly rare, however. But when you do get a chance to paint a bright colour - e.g. Soviet flags, air recognition panels, certain tank markings - one or two thin glazes of an appropriate bright colour can really add to the model's impact on the table.

Another purpose of glazes is to smooth out the effect of shading. If you find that your highlights and shadows are too intense, a thin glaze of the main colour is a great way to subtly blend them together.

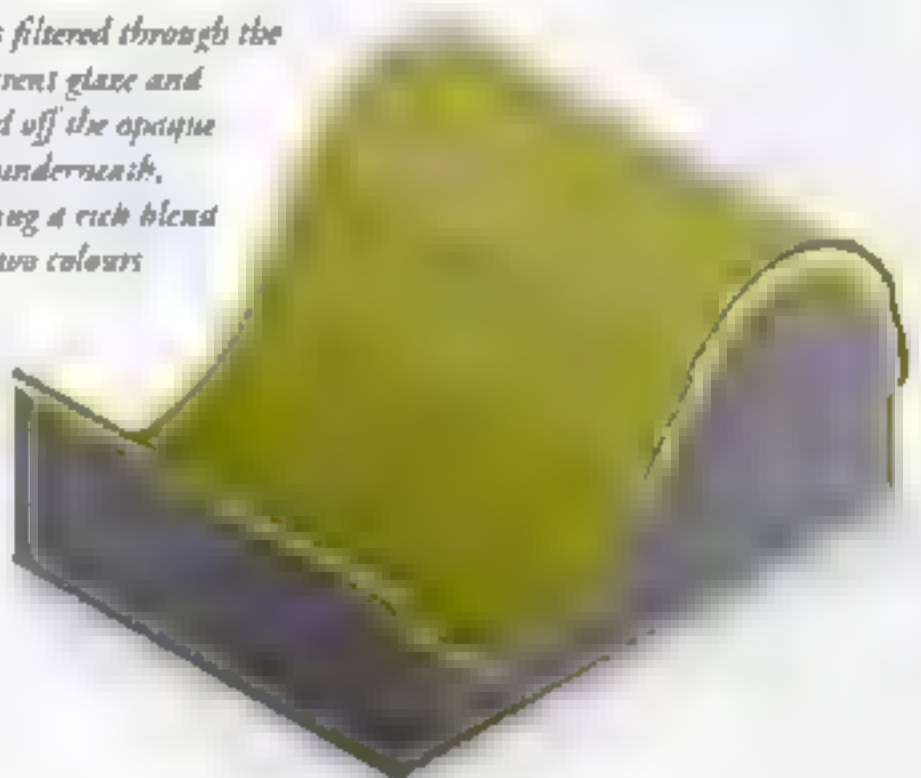
A glaze of Skin Shade is very useful for adding richness to brown objects like rifles and leather. And the other shades can also be used as glazes, to subtly vary the colour of selected parts of models.

Shading washes are a fantastic tool. If you use them as a single part of a process, rather than a magic one-stop-shop, your results will improve markedly.



While washes on infantry figures are quite forgiving, vehicles, which have plenty of large flat areas, sometimes need tidying up after a wash. Often a careful drybrush of the basecoat colour is enough to tidy up the stray shade. In other cases, you may choose to use your medium brush to strategically layer the basecoat colour over especially messy areas.

Light is filtered through the transparent glaze and reflected off the opaque colour underneath, producing a rich blend of the two colours.



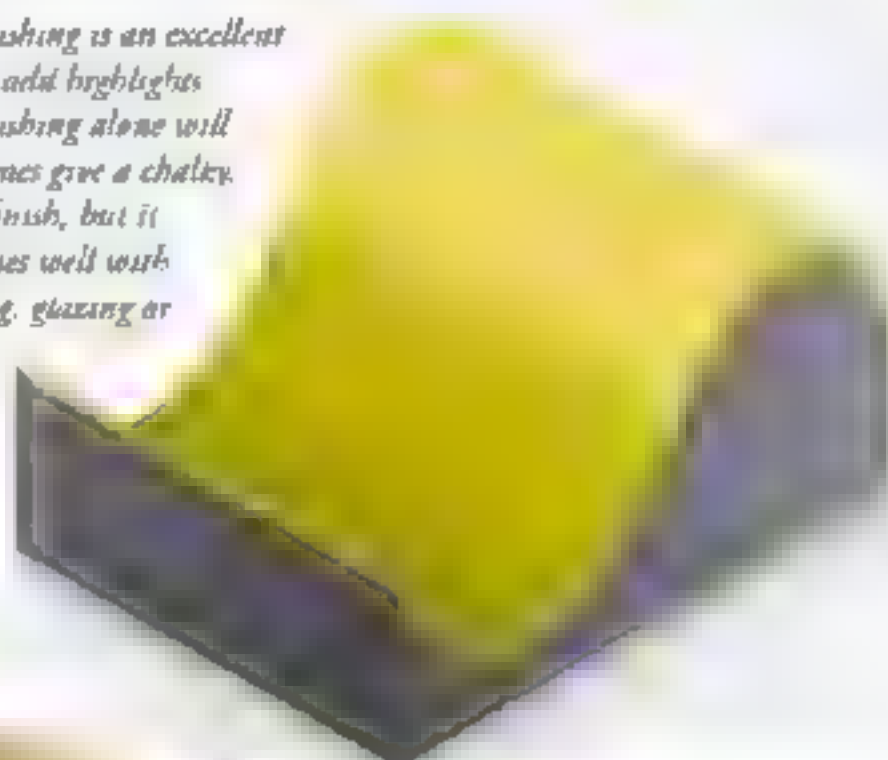
DRYBRUSHING

Drybrushing is a quick and simple technique for selectively adding paint only to prominent parts of a model. It is done by wiping most of the paint off the brush, then dragging the brush back and forth over the surface of the model. Pigment from the paint is deposited on edges and raised parts of textured areas, leaving recesses untouched.

As the name of the technique suggests, the brush should be very dry before you start. If you have recently washed the brush, dry it thoroughly with a rag or paper towel to remove any water from between the bristles before you dip it in the paint. You generally shouldn't thin paint for drybrushing. The thicker and 'stickier' the paint, the easier it is to transfer colour on to the miniature in a controlled way. Vallejo paint has a fairly stiff consistency straight from the bottle, which will work well for drybrushing without thinning.

Drybrushing is tough on brushes! The sticky paint and forceful motion create harsh friction which will quickly bend and weaken the fine, soft bristles of detail brushes. The Drybrush, with its tough bristles, is purpose designed to withstand this friction, making it ideal for most general drybrushing tasks.

Drybrushing is an excellent way to add highlights. Drybrushing alone will sometimes give a chalky, dusty finish, but it combines well with layering, glazing or washes.



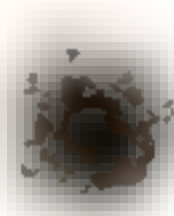
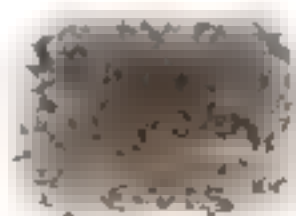
For smaller areas, you can use an old, worn-out Medium Brush that no longer has a fine enough point to be useful for detail painting. But try not to use brand new Medium or Fine brushes for drybrushing, unless you want them to be dedicated drybrushing brushes, not really usable for anything else.

As with many techniques, it is easy to learn the basics of drybrushing, but it takes a lot of practice to master the possibilities. A range of variation is possible, from a 'light' drybrush, where almost all paint



is wiped off the brush, and only a very fine, dusty coating of paint is transferred, to a 'heavy' drybrush, almost like normal painting, where most of the paint is left on the brush and is liberally slathered on to a large proportion of the surface.

With experience, you will learn to adjust the amount of paint and the movement of the brush depending on the effect you want to produce.



Some examples of the range of effects possible with drybrushing; these all show black paint drybrushed on to a textured white surface.

Stippling gives a similar but more controlled effect, and works just as well on smooth surfaces.

STIPPLING

A variation of drybrushing, stippling uses essentially the same principle but with a more controlled, deliberate application. Again, some of the paint is wiped off the bristles of the brush – more or less depending on the effect you are trying to achieve.

Instead of dragging the brush laterally over the model, stippling involves dabbing the paint on to the surface using a downward jabbing

motion. Stippling can create areas of colour with softly feathered edges – good for camouflage patterns, or it can give a mottled, uneven coating of colour – ideal for certain weathering effects.

The Drybrush will work well for stippling fairly large areas. If you trim the bristles of an old Medium Brush to a shorter length, it will make a perfect stippling brush for smaller areas.

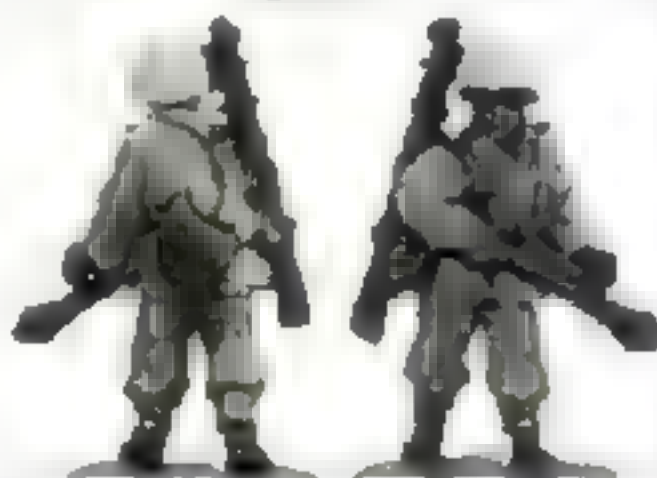
PUTTING IT INTO PRACTICE

Contrary to the theme of this book, we can't actually tell you how to paint. We can describe techniques and suggest the right colours, but it's up to you to put it all together in a way that is right for you.

Mostly we will show how to paint items individually. Your job is to combine the different steps into a coherent workflow, adapting them as you choose. If you need to wash several parts of the model with the same colour shade, for example, you can save time by doing them all together.

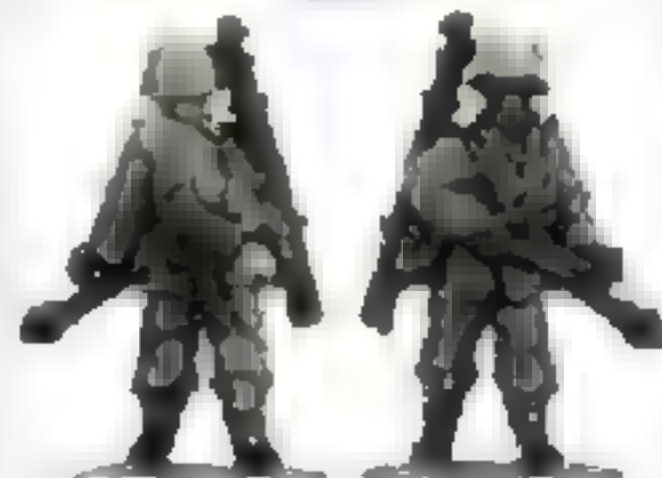
Here's an example of how you might combine techniques from throughout this book to paint a German grenadier from start to finish.

UNIFORM & GEAR Pages 63-69



BASECOAT uniform German Fieldgrey, helmet cover and Zelbahn German Camo Beige, gas mask canister German Camo Dark Green

SHADING WASH Pages 63, 67



WASH the figure liberally with Black Wash to create shading and definition.

WOOD, LEATHER & CANTEEN Pages 25-26



BASECOAT the canteen, boots, rifle stock and entrenching tool handle blue brown.

FACE & HANDS Pages 24



USE BEIGE BROWN to basecoat the face and hands, and to apply a highlight to the boots.

COLOURING WASH Pages 24



WASH the face and hands, rifle stock, boots and entrenching tool handle with Sepia Wash.

FINISH THE FACE Page 24



FINISH the face using the Advanced Faces guide. Some painters like to paint skin first and work outwards to avoid getting paint on other items.

UNIFORM HIGHLIGHT Page 63



HIGHLIGHT uniform with a mix of German Fieldgrey and Wone Grey.

SPLINTER CAMOUFLAGE Page 67



PAINT the helmet cover and Zelbahn tent quarter in the 'splinter' camouflage pattern.

GUN METAL Page 25



SPARINGLY paint the barrel and other metal parts of the rifle Gun Metal.

PANZERFAUST Page 55



PAINT the Panzerfaust Dark Yellow, then wash with Sepia Wash in a similar way to German artwork.

WAFFENFARBE Page 64



PAINT the Waffenfarbe shoulder-board piping White, the arm-of-service colour for Infantry.

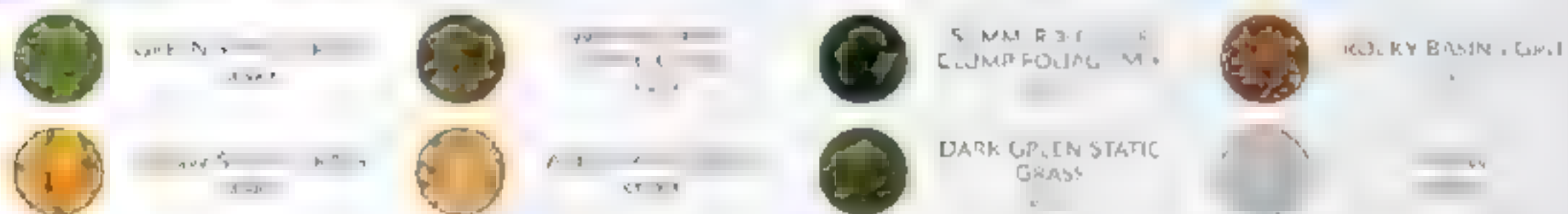
BASING

One of the clichés you often hear about painting a great looking army is 'bases and faces'. Good faces naturally draw the eye, and can lift the effect of the whole figure. But bases are the largest part of your infantry and gun teams, and can turn them into miniature dioramas. With some thought, research and a little imagination, a well-planned basing scheme can add extra realism and detail to your army.

BASING MATERIALS



Gale Force Nine's wide range of Hobby Rounds includes all of the basing materials you may need to base your miniatures. Check out their website at www.GF9.com



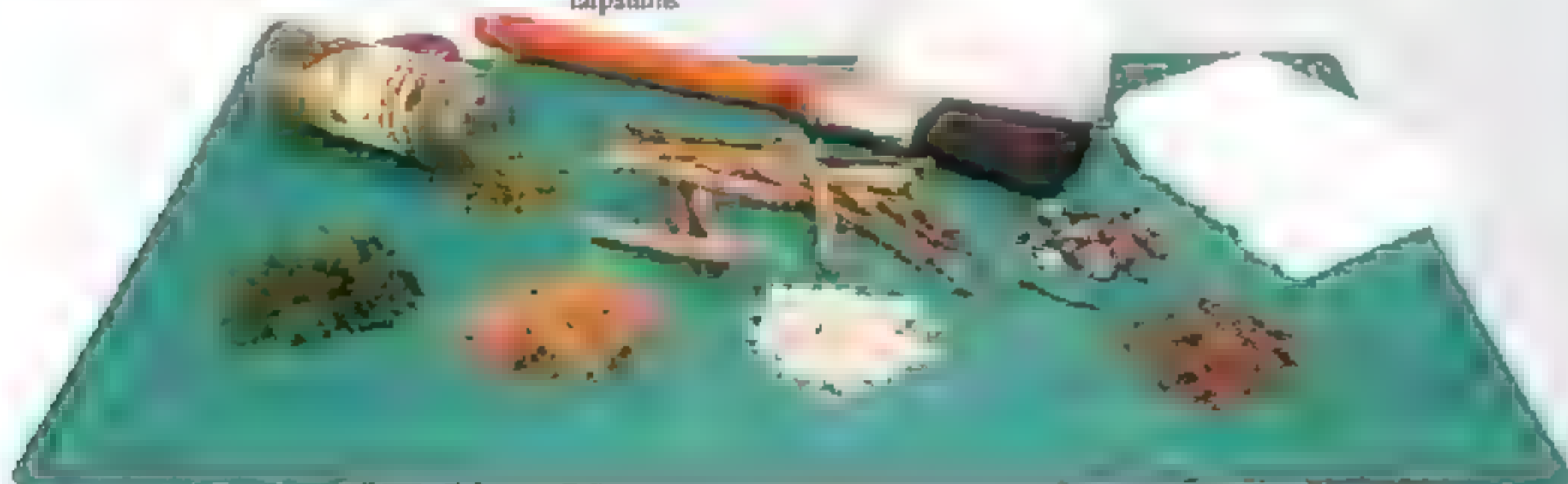
As well as the commercial basing products, there are lots of things around your house and yard that also make perfect basing materials. Some of these are:

- Brush bristles for tall grasses and reeds
- Dried tea leaves from the pot for dead leaves, or painted green for live ones.
- Various ingredients from the spice rack for ground cover and decaying foliage

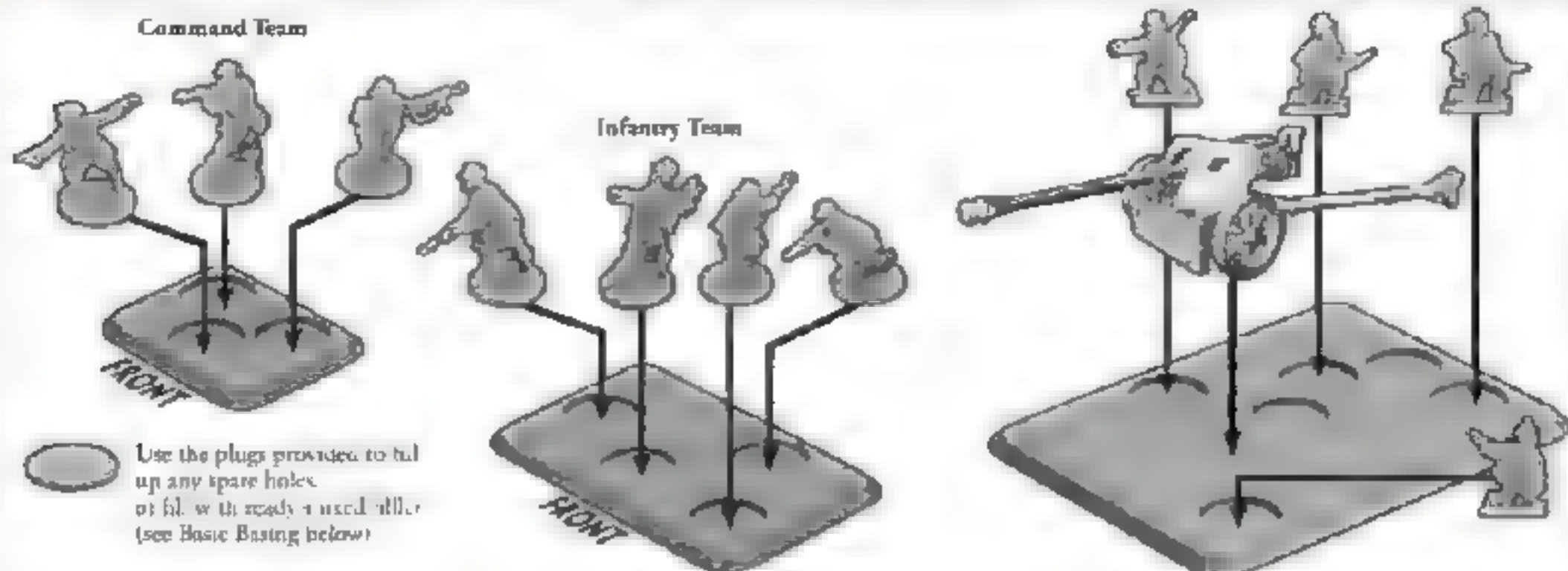
- Small pebbles or rocks for rocks and boulders.
- Clean kitty litter for rocks and stones.
- Small twigs and sticks for fallen branches and tree stumps.
- Lichen off trees for small bushes
- Rolled-up tissue paper soaked in PVA white glue for tarpsaulins

- Match sticks for sawn timber
- Finely corrugated cardboard for corrugated iron

As you can see, the possibilities are limited only by your imagination and ingenuity!



GLUING MINIATURES TO YOUR BASE



BASES WITH HOLES: Infantry and guns are formed into teams of 2 to 5 men, and live or die as a team. Base command teams on small bases, infantry teams on medium bases, and gun teams on large bases. Each box or blister comes with the right number of bases to make

the unit. Simply select a base with the same number of holes as figures in the team you are assembling and slot the miniatures in. All of the miniatures in the plastic range, as well as the newest releases, fit perfectly into bases with holes.

Some older ranges may require some filing to make them fit.

If there are extra holes, or you don't want to fill every hole, simply use a plug or fill it with ready-mixed filler in the next step.

BASIC BASING

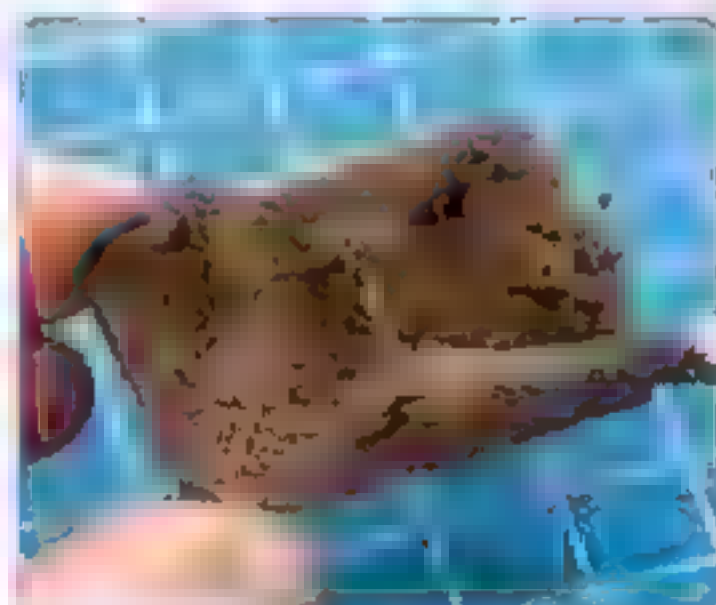
Here is a simple method for basing your miniatures that gives a good result in a relatively short time. Painting bases doesn't require a good brush. Here we've used old, worn-out brushes that are no longer any good for painting miniatures.



READY-MIXED FILLER: Apply a thin coat of plaster filler to the base to give it a bit of texture. Feel free to sprinkle some grit or sand onto the base for extra texture before the filler dries.



BASECOAT: Paint your base colour. Here we have used German Camo Medium Brown. The paint may soak into the filler resulting in a patchy look so you may need to paint two coats.



DRYBRUSH: Once you have a good basecoat drybrush the base with a lighter contrasting colour. Here we have used Iraqi Sand.



DETAILS: Paint any extra details you've added to your base. Here we've drybrushed the rock London Grey. Again we are using an old worn-out brush.



FLOCK: Paint some watered-down PVA white glue on to the base, leaving some gaps for the earth to show through and sprinkle on your choice of Static Grass.

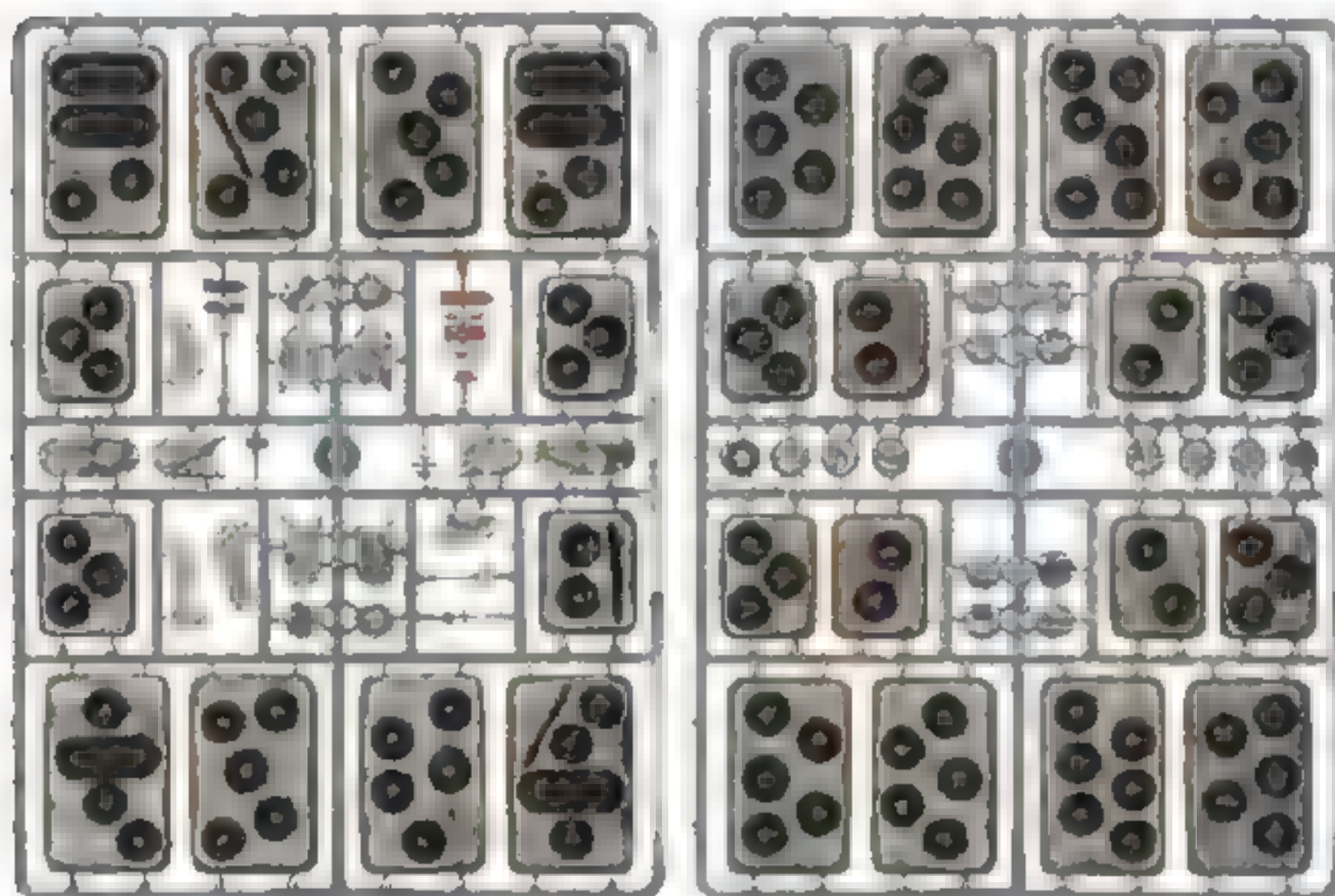


STATIC GRASS: Static Grass is a synthetic grass that can be used to create a realistic ground surface. It is available in various colors and textures, and can be applied to a variety of surfaces.

PLASTIC THEMED BASES

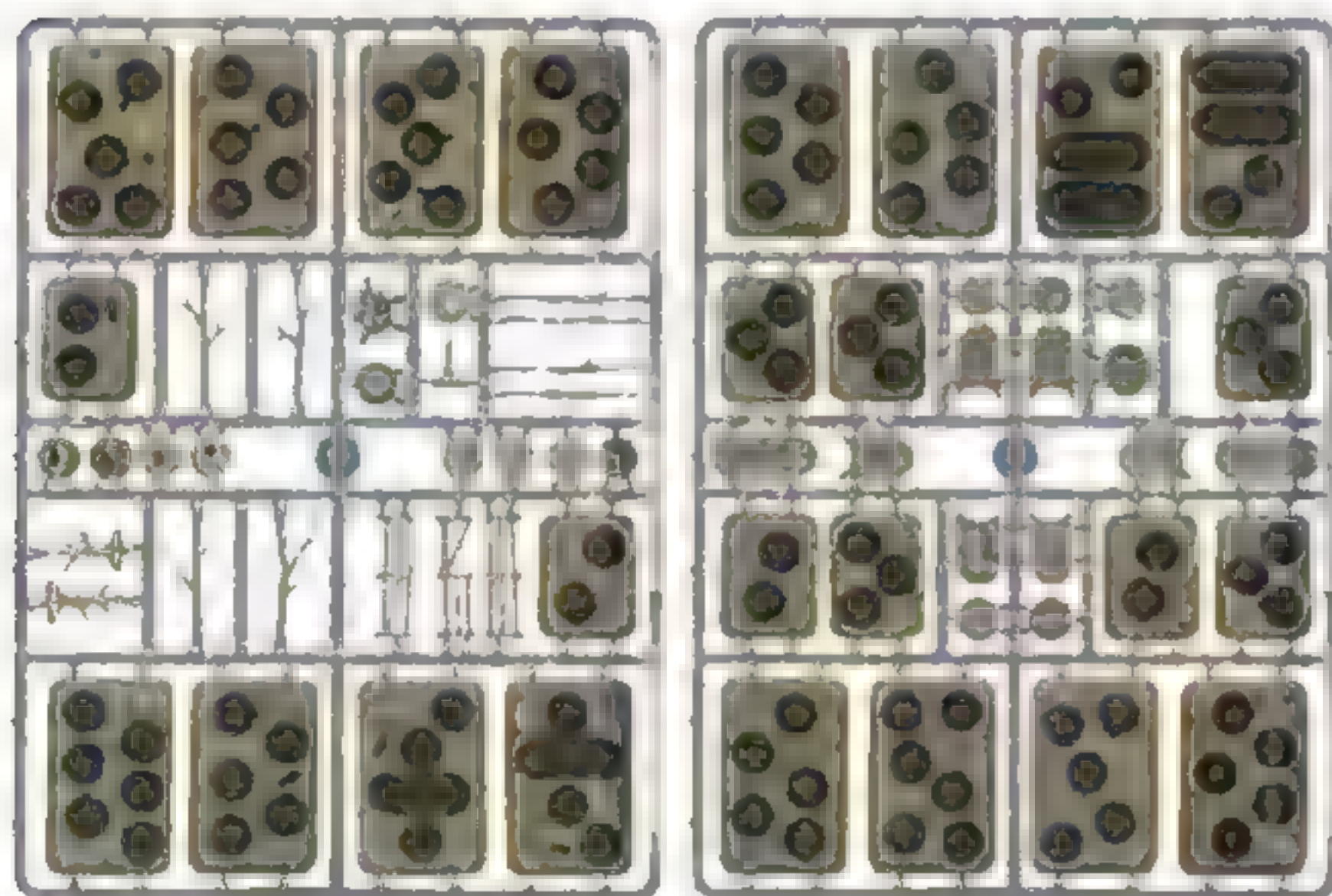
As war raged across the world, infantry fought in theatres from the deserts of Africa to the ruins of Stalingrad. These scenic bases provide a quick and simple way to recreate these battlefields without having to sculpt the details yourself. Designed to be compatible with the miniatures of our game, each base has a variety of holes to plug your figures into. Each set also includes a set of the red inserts, giving you a limitless range of variations with minimal effort.

RUBBLE BASES



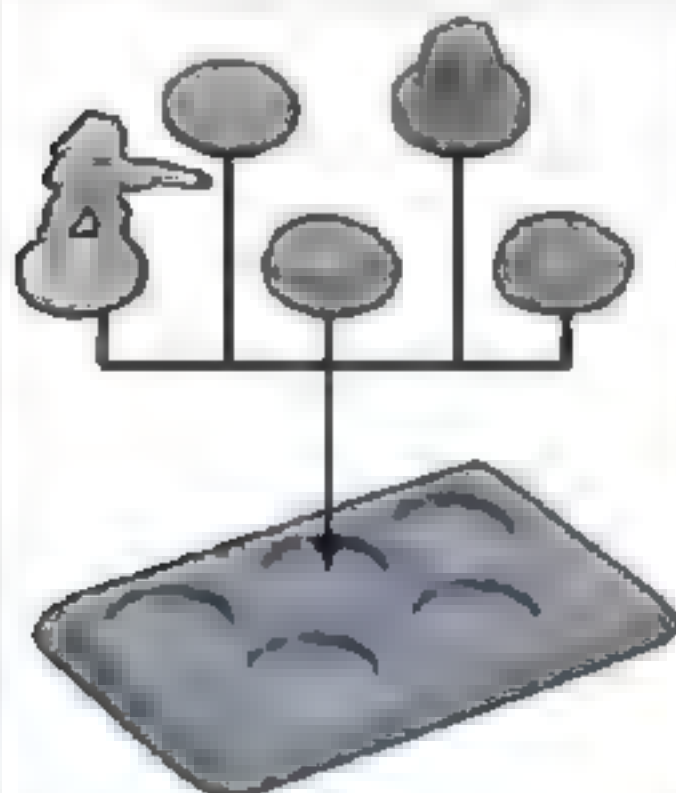
Battlefronts Rubble Bases are designed to depict a general war-torn urban environment. By varying the colours, they can be used to represent any battleground, from Stalingrad in the East to Caen in the West.

RURAL BASES

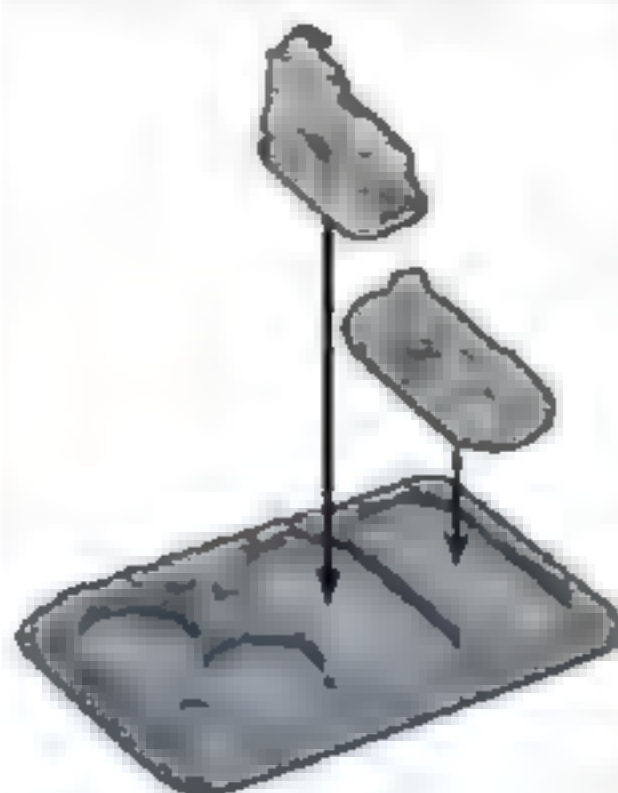


The Rural base set is equally suitable for countryside battles anywhere in Europe with plenty of fences, trees, dead hogs and rocks.

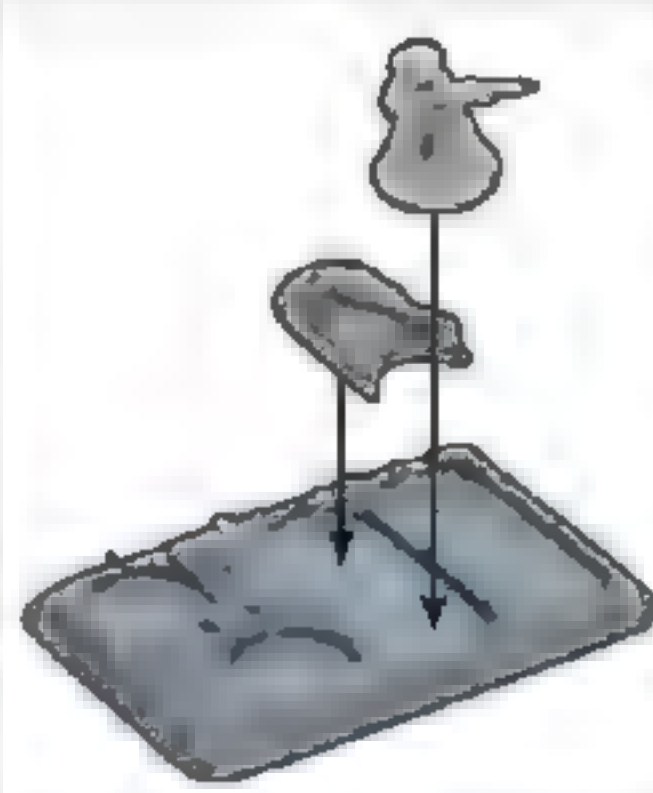
USING PLASTIC THEMED BASES



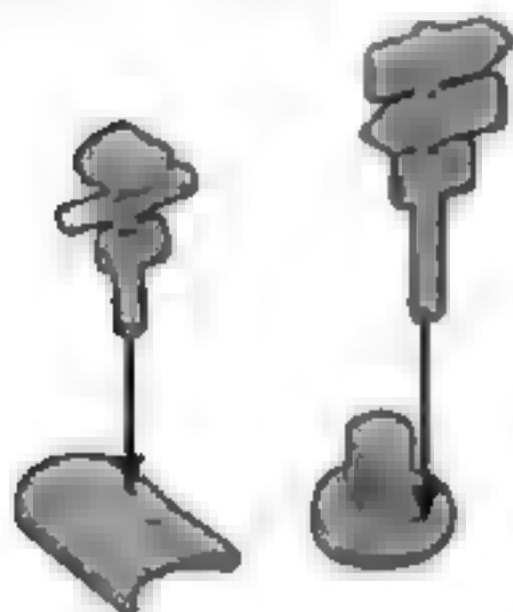
ROUND HOLES: The last principle of the bases is that the round holes can be filled by either a soldier or a round plug.



LONG HOLES: Long holes are designed to accommodate oddly shaped figures, like HMG teams, or they can be filled with a long plug.



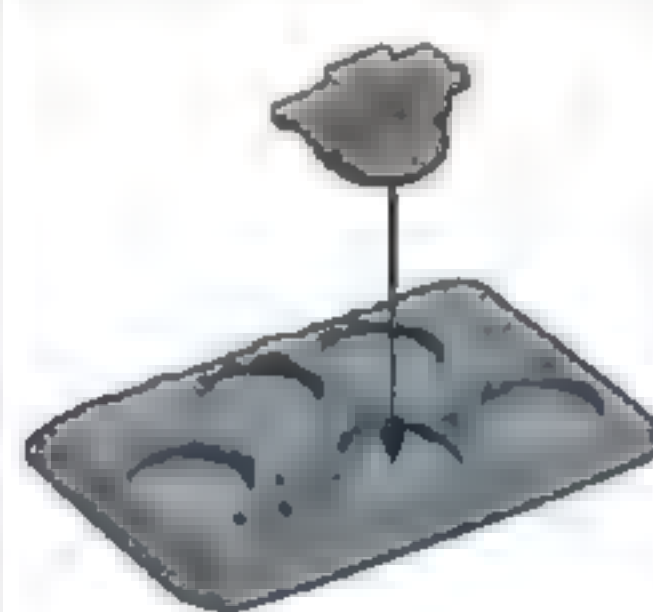
LONG HOLE CONVERTER: For units without HMG teams, or prone figures, plugs are included to convert long spaces to round holes.



PLUG EXTRAS: Some of the plugs come with holes to place one of the numerous signposts or grave markers included.



BRICK WALLS: Wall sections fit into the long slots. There are three different shapes of wall, allowing for plenty of variation.

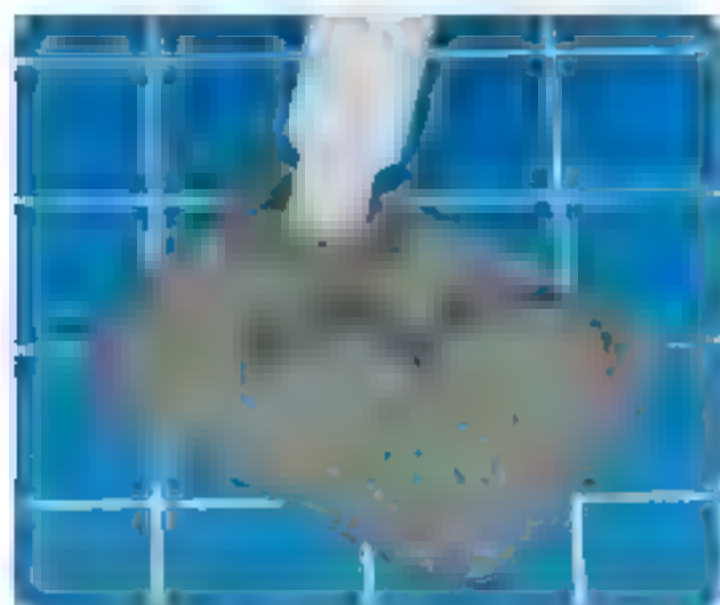


SPECIFIC PIECES: A few of the plugs are intended to fit in specific places (of course you can use any plug you like).

PLAN YOUR PLATOON



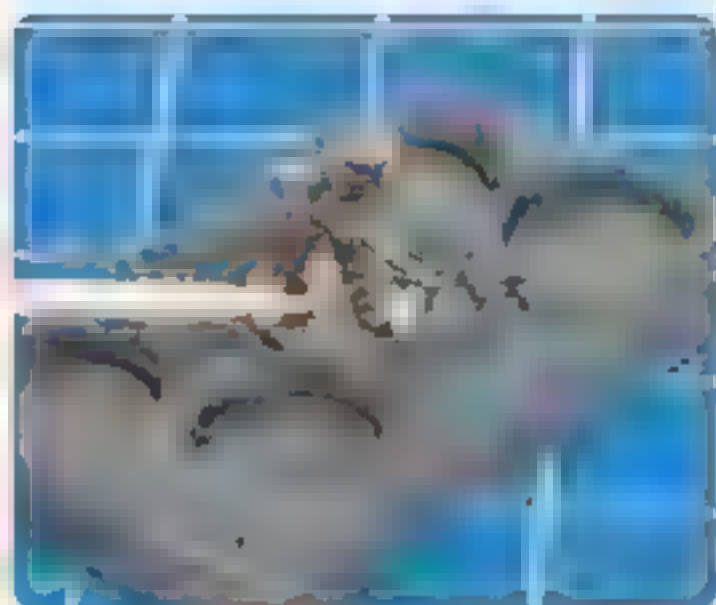
FILLING PLASTIC THEMED BASES



Fill the cavity roughly halfway with Super Glue.



When you place a figure into the cavity, the excess glue will squeeze out around the edge.



For a uniform finish use a toothpick to carefully tease the glue away from the holes edge and across the figure's base.



Sprinkle sand or fine grit into the glue to fill the gap and line the edge of the figures mounted on base.



Before the glue sets you can use your toothpick to push the base grit around.

SUPER GLUE HEALTH AND SAFETY TIP

Cyanoacrylate is an eye irritant, and a lot of people don't realize that this also applies to the fumes, which are a vaporized form of the glue itself. You have probably heard warnings like this before and might not take them very seriously. But this method uses large quantities of glue, so the fumes may be stronger than you are used to. The harsh sting of concentrated fumes in your nose and throat is unpleasant, but the real risk is to the sensitive skin around your eyes. To avoid a potential allergic reaction or dermatitis, try to work in a well-ventilated area with a clean, open window.

PAINTING COBBLESTONES

COLOR PALETTE

OLIVE DRAB
R36

LONDON GREY
R36

SKY GREY
R36

SKY GREY
R36

SKY GREY
R36

SKY GREY
R36

SKY GREY
R36

SKY GREY
R36

SKY GREY
R36

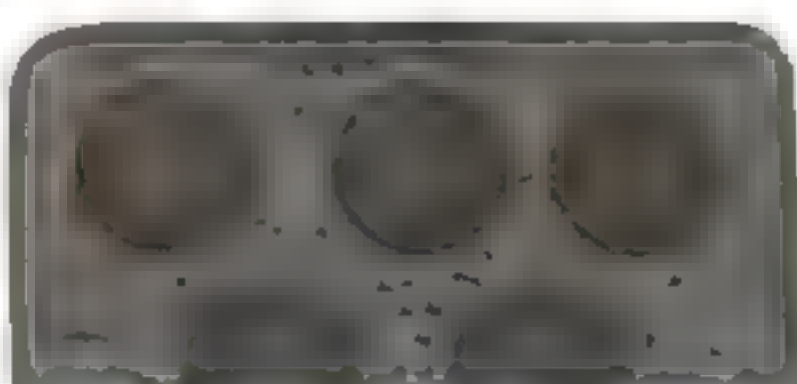
SKY GREY
R36

OLIVE DRAB
Large Drybrush



BASECOAT: Basecoat your base Olive Drab. This will give the appearance of dirt and grime between cobblestones.

LONDON GREY
Large Drybrush



DRYBRUSH: Give the base a heavy drybrush with London Grey.

SKY GREY
Small Drybrush



DRYBRUSH: Give the base a light drybrush with Sky Grey.
DETAIL: Carefully pick out a few random individual stones in London Grey and Sky Grey (and mixes of the two) to create some realistic variation.



OTHER DETAILS: Once the cobblestones are finished, paint any other details to finish off the base.

PAINTING BRICKS

COLOUR PALLET



WHITE
951

BEIGE BROWN
Large Brush



BASECOAT: Basecoat brick areas with Beige Brown

BEIGE BROWN
LIGHT BROWN
Medium Brush



DETAIL: Real bricks often vary in colour. Paint individual bricks in varying mixes of Beige Brown and Light Brown to achieve a mottled look.

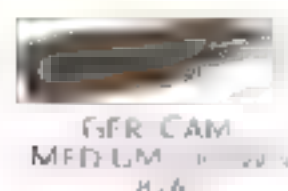
WHITE
Small brush



MORTAR: Heavily dilute White with about three parts water to one part paint. Do a careful targeted wash with a small brush, allowing the paint to run along the cracks.

PAINTING TREES

COLOUR PALLET



Trees and foliage are
very difficult to
make look real.

Using washes of paint
to create a sense of
depth and texture.

GER. CAM. MEDIUM BROWN
Large Brush



BASECOAT: Begin with a deep brown colour like German Camouflage Medium Brown.

Khaki Grey
Small Drybrush



DRYBRUSH: Drybrush with a light neutral brown such as Khaki Grey.

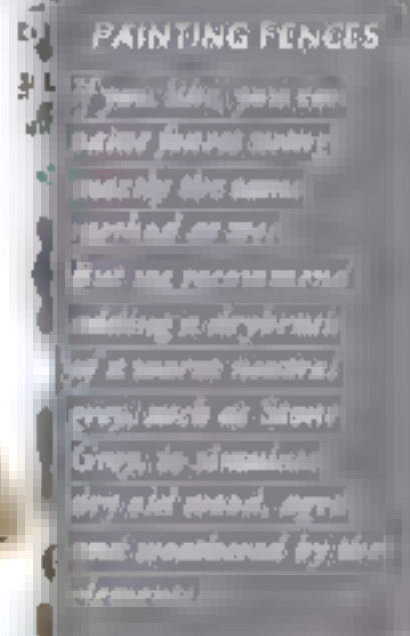
GREEN OCHRE
Small brush



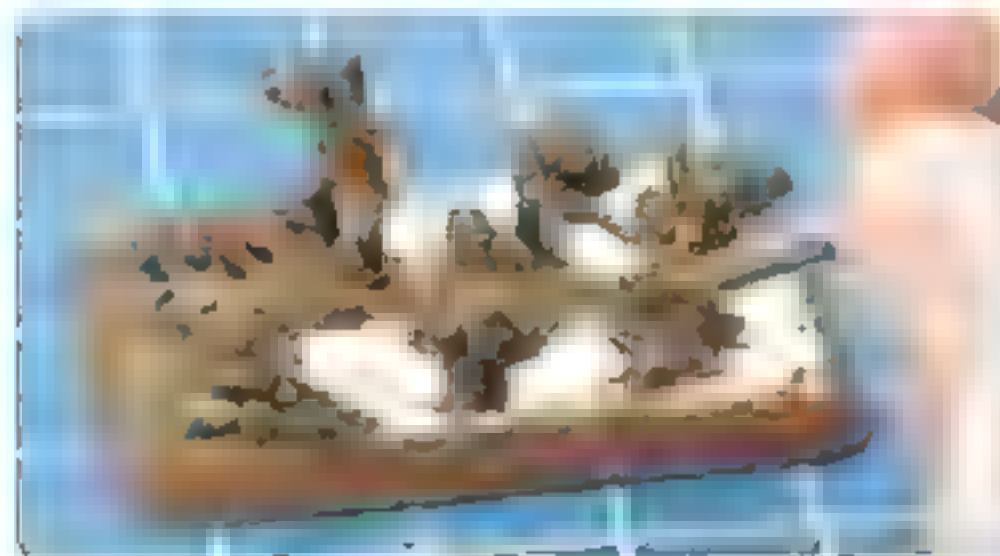
DETAIL: Emphasize broken ends or areas of peeling bark with Green Ochre.



FOLIAGE: If you don't want bare trees you can use them as a skeleton to attach clump foliage such as Summer 3-Colour Clump Foliage Mix (GFS013), using PVA white glue.



GROUND COVER



The final step is to add some ground cover, such as flock or static grass. Without some sort of greenery, your bases will look very bleak and barren. Paint watered-down PVA white glue wherever you want your ground cover to stick.



Sprinkle or gently press your selected ground cover on to the wet glue. You can use a single colour, or mix and match to get the desired effect. Use a little common sense about where you place your chosen ground cover, it might look a bit odd if you have grass growing out of a rock, or in the middle of a fresh wheel rut.

THEMED BASING - AFRICA

Because basing is such an important part of the 'look' of your force, one way to really impress people is with an interesting or original basing theme. A strong theme is the sort of thing that can see you taking home best painted prizes at tournaments. Once you choose a theme, the first thing you need to do is research. As an example, take a simple desert theme. A little research quickly reveals it is not as straightforward as you might think. Below are some different interpretations.

The cliché of all desert terrain consisting of uninterrupted rolling sand dunes is not exactly true. It varies from area to area. The Western Desert, which included Libya and Egypt, was a dry, craggy environment crisscrossed by steep depressions and wadis - dry riverbeds. Whereas much of southern Tunisia is made up of traditional sandy hills, but with its own distinctive vegetation.

SANDY DESERT EXAMPLE

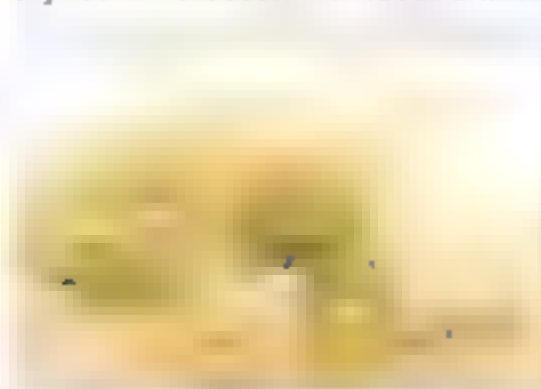


For the warm, yellow sands of Tunisia, basecoat with a 50:50 mix of German Camo Orange Ochre and Tan Earth, followed by a heavy drybrush of Green Ochre, and a final highlight of Buff.

ROCKY DESERT EXAMPLE



Basecoat the rocks and the face of the wadi with Olive Drab, and the sand with English Uniform. Drybrush the sand with Khaki Grey and Green Ochre, and the rocks and wadi with Iraqi Sand.



Springly add some tall dry grass, some C&D Spring Undergrowth and C&D Straw static grass. The trick is to add enough to enhance the base without taking it over.

SOME POSSIBLE DESERT COLOUR PALETTES







Two or three successive layers of drybrushing are usually enough to capture the colour of most types of terrain. It's just a matter of finding the right combination of colours. It is a great idea to make several practice bases to make sure you are happy with the final result before you begin basing your miniatures. This will ensure a consistent look across your whole army.

SEASONAL BASING

Once you have decided where your force is fighting, it is also important to think about *when* it's fighting! Small changes in colour and materials can allude not only to different locales, but also to different times of year. Below are some suggested palettes for various seasons, to spark your imagination and creativity.

SUMMER

-  CHOCOLATE
872
-  GREEN BROWN
875
-  GREEN STATIC GRASS
GF5011
-  SUMMER 3 COLOR
CLUMP FOLIAGE MIX
GF5013



AUTUMN

-  GERMAN CAMO
MEDIUM BROWN
876
-  GREEN UC RE
914
-  WINTER DEAD
STATIC GRASS
GF5001
-  AUTUMN
FLOCK BENTH
GF5009




WINTER

-  LONDON GREY
874
-  SKY GREY
989
-  WHITE
95
-  SNOW
GF5027



THAW/EARLY SPRING

-  ENGLISH UNIFORM
921
-  MUD
908
-  SNOW
GF5027
-  ARID STATIC GRASS
GF5022



COMMON FEATURES

Every army is different, with its own unique uniforms, camouflage schemes and equipment. These will be covered in the national painting guides later in the book. But some things are universal, regardless of nation or theatre and apply equally to World War II and World War III miniatures. Rather than repeating these common items in each national section, we've compiled them here in one place, where you can refer back to them when you need them, whichever force you have chosen to paint.

Although there is no 'correct' way to paint anything, we have narrowed it down to a single suggestion for each item. An exception is faces; two methods are presented for you to choose from, depending on how much time you want to spend on your army.

Again, these are suggestions, so feel free to experiment and develop your own colour choices and techniques.

BASIC FACES

COLOUR PALETTE



FLAT FLESH Medium Brush



BASECOAT the face and hands with Flat Flesh, in two thin coats.

BLACK WASH Medium Brush



WASH liberally with Black Wash to create shading and definition.

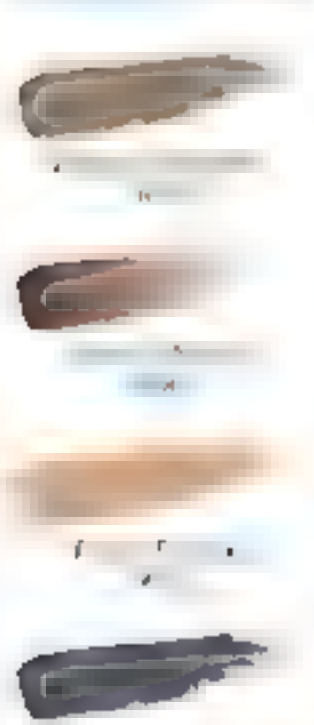
FLAT FLESH Fine Brush



HIGHLIGHT natural details such as fingers, cheeks and nose with Flat Flesh.

ADVANCED FACES

COLOUR PALETTE



BEIGE BROWN Medium Brush



BASECOAT the skin and hands with Beige Brown, in two thin coats.

SEPIA WASH Medium Brush



WASH liberally with Sepia Wash to create shading and definition, or you could use Black Wash instead.

BEIGE BROWN Fine Brush



TIDY UP and re-establish the base colour, leaving shadows in the recesses.

BEIGE BROWN IN FLAT FLESH Fine Brush



HIGHLIGHT natural areas with a mix of Beige Brown and Flat Flesh.

FLAT FLESH LUFTWAFFE UNIFORM Fine Brush



GLAZE the lower half of the face to create the appearance of freckles.

FLAT FLESH Fine Brush



HIGHLIGHT only the most prominent details, the fingertips and the tip of the nose, with Flat Flesh.

INFANTRY WEAPONS

COLOUR PALETTE



GERMAN GREY
954



ONLY STEEL
865



CHOCOLATE BROWN
872



BEIGE BROWN
875

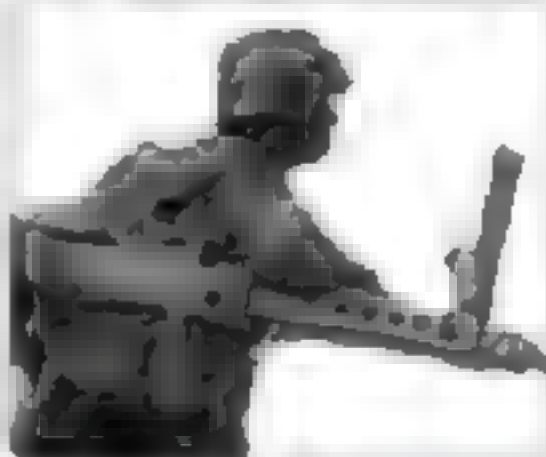


LIGHT BROWN
725

Rifles and other 'small arms' are generally made from a combination of wood and 'blued' steel, which is so dark it can appear almost completely black. So you can leave metal parts black if you prefer. But a suitably dark metallic colour tends to help weapons stand out better on the table.

If you are unsure which parts of a weapon to paint as metal (right) and which to paint as wood (below) on Internet image search for that particular weapon is a quick way to find out.

GERMAN GREY Medium Brush



BASECOAT barrels and other metal parts sparingly with German Grey.

ONLY STEEL Fine Brush



HIGHLIGHT only the most prominent details with a touch of Only Steel.

CHOCOLATE BROWN Medium Brush



BASECOAT stocks and other wooden areas with Chocolate Brown.

BEIGE BROWN Medium Brush



WASH with Beige Brown to add shading and to mimic the rich tones of varnished wood.

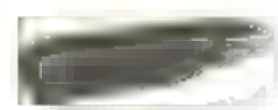
BEIGE BROWN LIGHT BROWN Fine Brush



HIGHLIGHT upper edges. If you enjoy painting very fine lines, you can even add a suggestion of wood grain.

WEBBING AND CANVAS

COLOUR PALETTE



OLIVE DRAB
887



KHAKI
588



STONE GREY
816

OLIVE DRAB Medium Brush



BASECOAT in a dark shade of colour to provide contrast against the base uniform colour.

KHAKI Medium Brush



BLOCK PAINT the appropriate webbing colour, taking extra care to be neat with narrow areas like straps.

STONE GREY Fine Brush



HIGHLIGHT edges and raised areas in a lighter colour. This will provide extra contrast and definition.



BRITISH webbing was coloured with a cleaning paste called Bianco. Light green was the standard colour.



GERMAN gear was carried on a belt and Y-shaped harness made of leather, usually in black.



SOVIET webbing was fairly minimal and mostly made from plain canvas, which could vary in colour.

HELMETS

COLOUR PALETTE

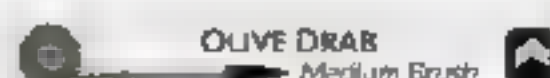


OLIVE DRAB*
887



KHAKI*
988

Wargaming with 15mm figures, you will spend a lot of time looking down at them from a high angle. So one part of the miniature that you will always notice is the helmet. Therefore like the bases and faces' rule, even if you rush your way through most of the paint job, it is worth getting the helmets right. Although they are often quite plain, functional items, take the time to ensure that helmets are at least neatly painted and highlighted.



OLIVE DRAB
Medium Brush



BASECOAT the helmet carefully, using two thin coats if necessary, to ensure a neat, even coverage.



OLIVE DRAB
KHAKI
Medium Brush



HIGHLIGHT with a lighter colour, by lightly drybrushing and/or carefully painting any raised edges.



CANTEENS (BRITISH AND GERMAN)

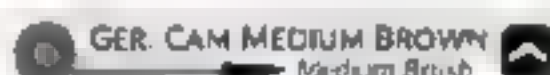
COLOUR PALETTE



GER. CAM
MEDIUM BROWN
846



US FIELD DRAB
873



GER. CAM MEDIUM BROWN
Medium Brush



BASECOAT with German Camouflage Medium Brown



US FIELD DRAB
Fine Brush



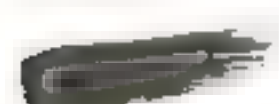
HIGHLIGHT most of the canteen with US Field Drab, leaving shaded edge.



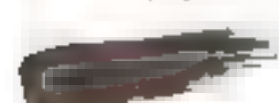
PAINT any securing straps the same as other webbing equipment

BROWN LEATHER

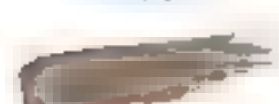
COLOUR PALETTE



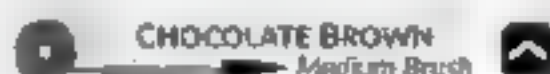
CHOCOLATE BROWN
877



FLAT BROWN
940



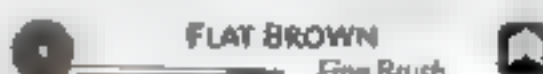
BEIGE BROWN
883



CHOCOLATE BROWN
Medium Brush



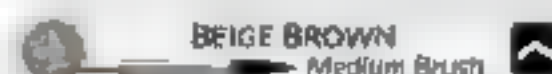
BASECOAT with Chocolate Brown. You can substitute German Camo Black Brown for a darker finish.



FLAT BROWN
Fine Brush



OPTIONALLY apply a fine highlight on raised areas with Flat Brown to give greater definition.



BEIGE BROWN
Medium Brush



HIGHLIGHT with Beige Brown for a warmer, rich natural leather

TANK TRACKS

COLOUR PALETTE



BEIGE BROWN
Large Brush



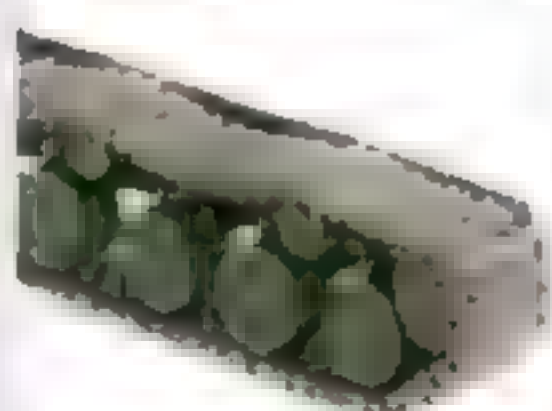
BASECOAT the tracks with Beige Brown to represent dirt on and between the track link.

BLACK WASH
Large Brush



WASH with 1-2 coats of Black Wash.

OILY STEEL
Small Drybrush



DRYBRUSH with Oily Steel.



Some heavy tanks have solid metal road wheels. You may find it easier to paint these along with the rest of the tank. Consider adding a little chipping with Oily Steel.



It is often easier to paint tracks with rubber road wheels separately, as you can put down the tyre black, rather than carefully picking them out individually.

TYRES & PAINTING BLACK

COLOUR PALETTE



If you want to mix your own grey to highlight black, a useful tip is to ignore what you learned at school about black and white making grey. Adding white tends to make black look chalky and washed out. Instead try adding small amounts of a warm neutral such as Khaki, or a pinkish colour like Dark Sand. Grey tends to darken slightly as it dries. This can make it difficult to judge exactly how the finished model will look, so be patient and don't rush.



BLACK
Large Brush



BASECOAT the whole track. Note that the track itself's road wheels are a continuous solid rubber strip.

BLACK GREY
Medium Brush



HIGHLIGHT tyres, road wheels and the rubber track with Black Grey.

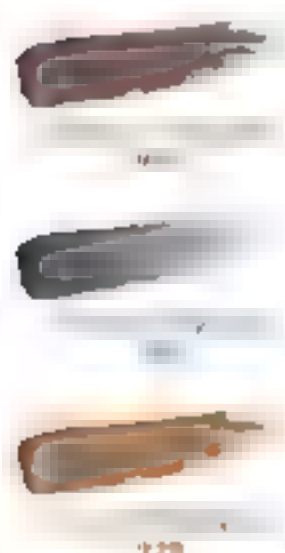
DARK SAND
Fine Brush



A TARGETED WASH with Dark Sand in the tread of tyre and tracks can simulate a build-up of dust everywhere that does not contact the road surface.

RUST

Colour Reference



SADDLE BROWN
Medium Brush



BASECOAT the exterior with Saddle brown.

BLACK WASH
Medium Brush



WASH with Black Wash. You can substitute watered-down black if necessary.

SADDLE BROWN
LIGHT BROWN
Medium Brush



STIPPLE a mix of Saddle brown and Light brown, creating a rough, mottled covering of colour.

LIGHT BROWN
Medium Brush



STIPPLE a little Light brown carefully on to natural edges and upper surfaces.



You may like to add touches of the dark colour to the corners to show weathering. Layers of action.

TOOLS

Colour Reference



GER CAM MEDIUM BROWN
Medium brush



BASECOAT wooden handles and tools with Ger Cam / camouflage Medium Brown.

SEPIA WASH
Medium Brush



WASH with a little Sepia Wash to create shading and depth in the brown tone.

KHAKI
Fine Brush



HIGHLIGHT with fine lines of Khaki to create the appearance of rugged well-used tools.

DIRTY STEEL
Medium Brush



BASECOAT metal tool and tool heads with Dirty Steel.

DIRTY STEEL
WHITE
Medium Brush



HIGHLIGHT with a few small touches of a mix of Dirty Steel and White to increase definition.

SEPIA WASH
Medium Brush



GLAZE with Sepia Wash to give the tools a worn, greasy appearance.

HEADLIGHTS

COLOUR PALETTE



BLACK GREY
950

WHITE
951



BLACK
862



LIGHT GREY
910

BLACK GREY
Medium Brush



BASECOAT the Light with Black Grey.

LIGHT GREY
Fine Brush



SOFTLY BLEND Light Grey on to the lower half of the light, using a layering technique (see page 12).

OFF WHITE
Fine Brush



BLEND a small amount of Off White over the Light Grey, only in the lower third of the light.

WHITE
Fine Brush



PAINT a small dot of White near the top to simulate reflected light.

BLACK
Medium Brush



A MUCH EASIER METHOD is to simply paint the light black. You may choose to add a coat of gloss varnish.

WHITE
Fine Brush



OR USE WHITE leaving a thin Black outline. Again, a coat of gloss varnish will help the light look suitably glassy.

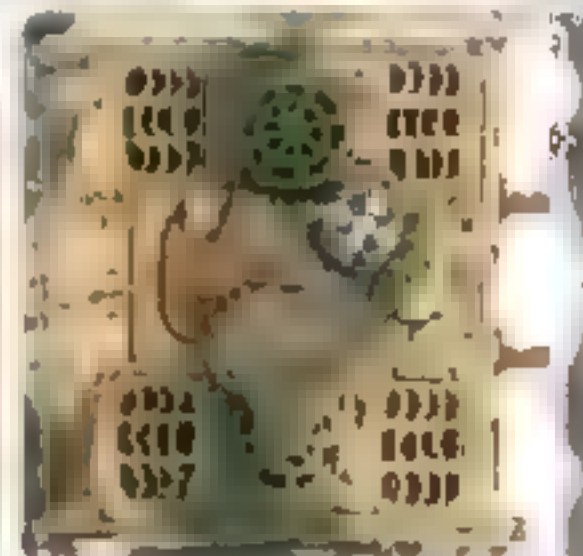
COMMON VEHICLE STOWAGE



Canvas tarps come in all shapes and colours. Choose an infantry watercolour colour and follow the painting guide.



The custom sculpted Zeltbahn on the back of this Panther tank was painted in Splinter camouflage (see page 66).



Another custom Zeltbahn, this time painted in dark Summer sun Autumn Oak leaf camouflage (see page 68).



German 'Jerry cans' containing water were painted with a white cross. Cans without the cross are for fuel.



Paint tow cables like any other metal, applying a wash of Bradley Shade to represent the protective grease coating.



Later in the war US tanks displayed large panels of pink or white fabric as air recognition markers.

DECALS



PAINT a coat of gloss varnish in place you intend to place a decal.



SOAK the decal in water. It should only take about 30 seconds to free itself from the decal sheet.



PRIME the glass surface with some decal softener and slide the decal on to the surface of the tank and use the brush to tease the decal into place. Decal softener makes the decal pliable so be gentle or you may tear the decal.



REMOVE any excess moisture with a dry brush. Once the decal is dry, apply more decal softener if the decal lies over a textured surface such as a rivet. This will let you use a stiff brush to conform the decal to the deeper recesses.



LIGHTLY DRYBRUSH the base tank colour over the decal to tone down the intensity of the colour and help it appear more like it has really been painted on to the surface of the ceramic.



WASH the decal with some Black Wash or watered down Black paint if it is over a textured area. This is especially effective on engine decks or anywhere the marking would get particularly dirty.

WEATHER EFFECTS

As the weathering process progresses, the model's appearance changes. The weathering process is a gradual one, and it is important to take it step by step.

Weathering can be done in a number of ways, and it is important to choose the right method for the model.

Weathering can be done in a number of ways, and it is important to choose the right method for the model.



LIGHT DUST: A very light drybrush of Iraqi Sand over the whole vehicle gives it a dusty appearance. It is also a great way to give a final highlight, emphasising edges and detail.



HEAVY DUST: A heavier drybrush (or light airbrush) of Iraqi Sand around the lower portion of large tanks gives the impression of a very dry, dusty environment.



THICK MUD: Mixing brown paint with pre-mixed plastic filler into a sticky paste is a good way to create convincing thick mud. Once it is dry, drybrush it with a lighter shade.



SNOW: Paint wheels, tracks or the lower surfaces of vehicles with a little watered-down PVA white glue, then sprinkle on snow flock. Add gloss varnish to make it look wet.



MUD SPLASHES: Paint directional streaks of Green Primer or Iraqi Sand above and behind wheels or tracks to show that the vehicle has been driving through deep, liquid mud.



MUD SPLATTERS: For very dirty vehicles you can use an old toothbrush to spatter paint on to the model by bending back the bristles with your thumb and letting them flick back.

VARNISHING

To finish your vehicle, you need to apply a coat of varnish. This will protect the paint and give it a smooth finish.

There are two main types of varnish: matt and gloss. The choice depends on the look you want to achieve.

Before varnishing, the tank has an unappealing reflective sheen. Note how the gloss finish also makes dark colours appear slightly darker.



BEFORE varnishing, this tank has an unappealing reflective sheen. Note how the gloss finish also makes dark colours appear slightly darker.



AFTER a coat of matt varnish, the tank has a flat, shine-free finish. The decals appear part of the surface and the Sherman Dmb base colour has lost that exaggerated darkness.

WORLD WAR II



Flames Of War allows you to re-fight the key battles of the Second World War. Can you turn the tide of the war in your favour? Can you lead Rommel's Afrika Korps to victory at El Alamein? Can your green American soldiers defeat Rommel's veterans at Kasserine Pass? With Flames Of War you find out.

Flames Of War combines the joys of painting and modelling your own miniature army with the challenge of facing off against your opponent across a gaming table in a social setting, and you'll get to recreate history as it might have been!



FLAMES OF WAR MINIATURES

Collecting a *Flames Of War* army may seem daunting before you begin – but you will quickly discover how much fun it is. In fact, many find that they cannot stop at just one army or force – and usually end up with two, three or more forces at various stages of completion. Some people require patience and motivation to see an army through to the end. And many painters find themselves easily distracted by new miniatures for completely different forces all the time. But that is half the fun!

PLAN YOUR FORCE

There are two ways to go about collecting a *Flames Of War* army by looking through Intelligence Briefing books such as *Ghost Panzers Fighting First* or *D-Day, Germans* and finding a list that you think is cool, or by simply collecting the models that you like and then finding an Intelligence Briefing they fit into.

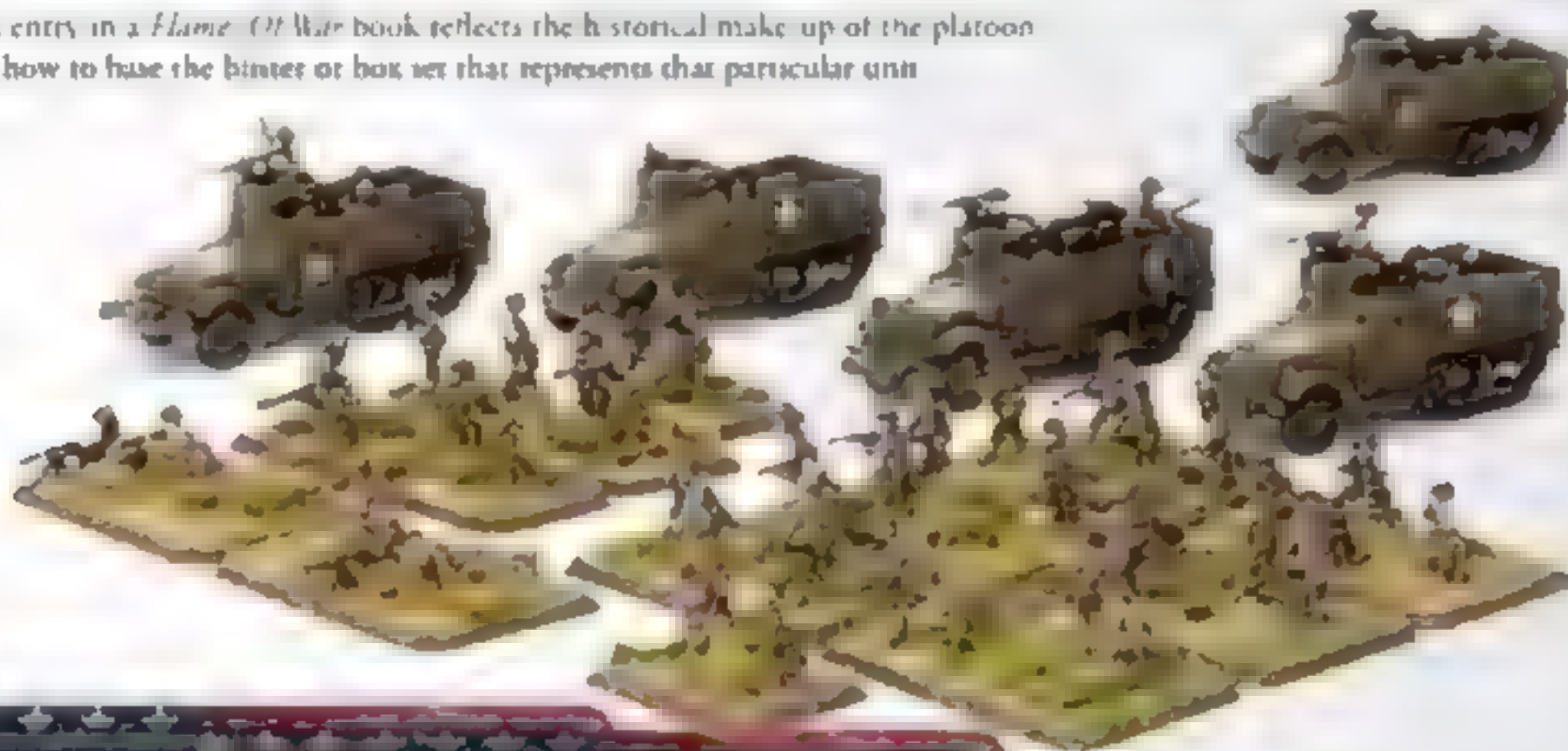
The most important thing is to have a clear goal to help inspire you and give you the motivation to finish your project.

There are a lot of things to consider when thinking about starting a *Flames Of War* army (check out our website, www.FlamesOfWar.com, for more information on the types of forces you can choose from).



PLATOONS

In *Flames Of War* the basic unit is a platoon. Each platoon diagram indicates the required teams you must have to make that unit. Each platoon entry in a *Flames Of War* book reflects the historical make up of the platoon and tells you how to fuse the binties or box set that represents that particular unit.



Flames Of War box sets are designed around unit entries in *Flames Of War* books, and come with all the options needed to make a platoon.

Shown here is an example of a US Armored Rifle Platoon unit card and how it looks in miniature form when made from the corresponding box, UBX75

NOT SURE WHERE TO START? TRY HIT THE BEACH

Hit The Beach contains everything you need to start collecting and playing *Flames Of War* including:

A German Grenadier Kompanie supported by Panzer IV tanks and Pak 40 anti-tank guns

An American Sherman Tank Company of 74mm & 76mm Sherman tanks supported by US Paratroopers

A 120 page full colour rulebook, dice, a V1 flying bomb terrain feature, and Unit Cards

Painting and playing games with *Hit The Beach*'s miniatures should help you decide where to go next in the *Flames Of War* hobby, and give you a good base to start from





AMERICAN

"All right, they're on our left, they're on our right,
they're in front of us, they're behind us...
they can't get away this time."

- Lieutenant General Lewis B. 'Chesty' Puller

By the time the American forces landed in Italy they were a well-trained army of volunteers, supremely confident in their abilities and supported by a manufacturing powerhouse. With an impressive variety of support options in *Flames Of War*, the American army is very flexible





US ARMOUR

PAGE 3

INFANTRY WEAPONS

PAGE 25

MARKINGS

PAGES 39-43

DECALS

PAGE 37



TANK TRACKS

PAGE 2

SHERMAN TRACKS

PAGE 3

TOOLS

PAGE 4

WEATHER EFFECTS

PAGE 33 & 35

PAINTING BLACK

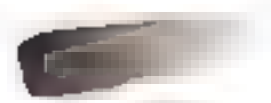
PAGE 2

US ARMOUR

COLOUR PALETTE



OLIVE DRAB
887



SEPIA WASH
888



GREEN BROWN
889

OLIVE DRAB
Large Brush



BASECOAT with Olive Drab. Two or three thin coats are preferable to one thick coat. Alternatively you can use a Olive Drab spray can for your undercoat

SEPIA WASH
Large Brush



WASH the vehicle with Sepia Wash. Try to achieve an even coverage over the whole vehicle, letting the wash pool in the recesses without building up on flat surfaces.

OLIVE DRAB
Large Brush



TIDY UP the wash with Olive Drab (see page 14) using a combination of drybrushing and layering, while leaving the recesses dark

50% OLIVE DRAB
50% GREEN BROWN
Small Drybrush

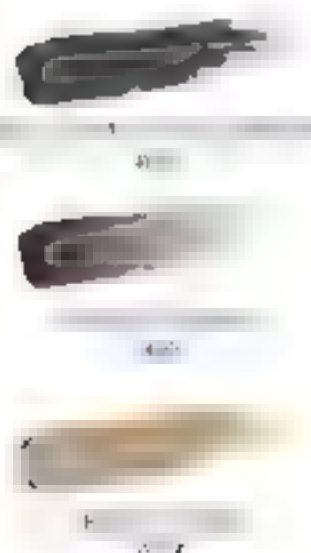


DRYBRUSH the vehicle with a mix of Olive Drab and Green Brown, concentrating on edges, raised details and upper surfaces, to add highlights



WEATHERING OLIVE DRAB

COLOUR PALETTE



GER CAM BLACK BROWN Large Brush



DRYBRUSH Ger Cam Black Brown onto your vehicle using the edge of your drybrush, starting at the top of the hull. This helps represent paint wearing down to the metal.

SEPIA WASH Large Brush



FOR DEEP RECESSES such as the line around hatches, an extra targeted Sepia Wash will intensify the shading. You can also use Black Wash, if you have it.

IRAQI SAND Large Brush



DRYBRUSH Iraqi Sand on to your vehicle this time starting at the bottom of the hull to represent rain-treated dust.

SEPIA WASH Large Brush



PAINT Sepia Wash from the fuel cap for fuel status. After applying a wash varnish (see page 51) you can paint over the top of the stain with gloss varnish to make it look fresh.

SHERMAN TRACKS

COLOUR PALETTE



CHOCOLATE BROWN Large Brush



BASECOAT the tracks with Chocolate Brown. Alternatively use Hazy Brown like in the basic Tank Tracks guide on page 29. Carefully avoid the black rubber blocks.

SEPIA WASH Large Brush



WASH the whole track, including the rubber block, with Sepia Wash.

DIRTY STEEL Small Drybrush



DRYBRUSH the edge of the track and the metal chevron (on tanks, including those, which have them) with Dirty Steel. You can clean up any mistakes up with Black.

DIRTY STEEL Small Drybrush

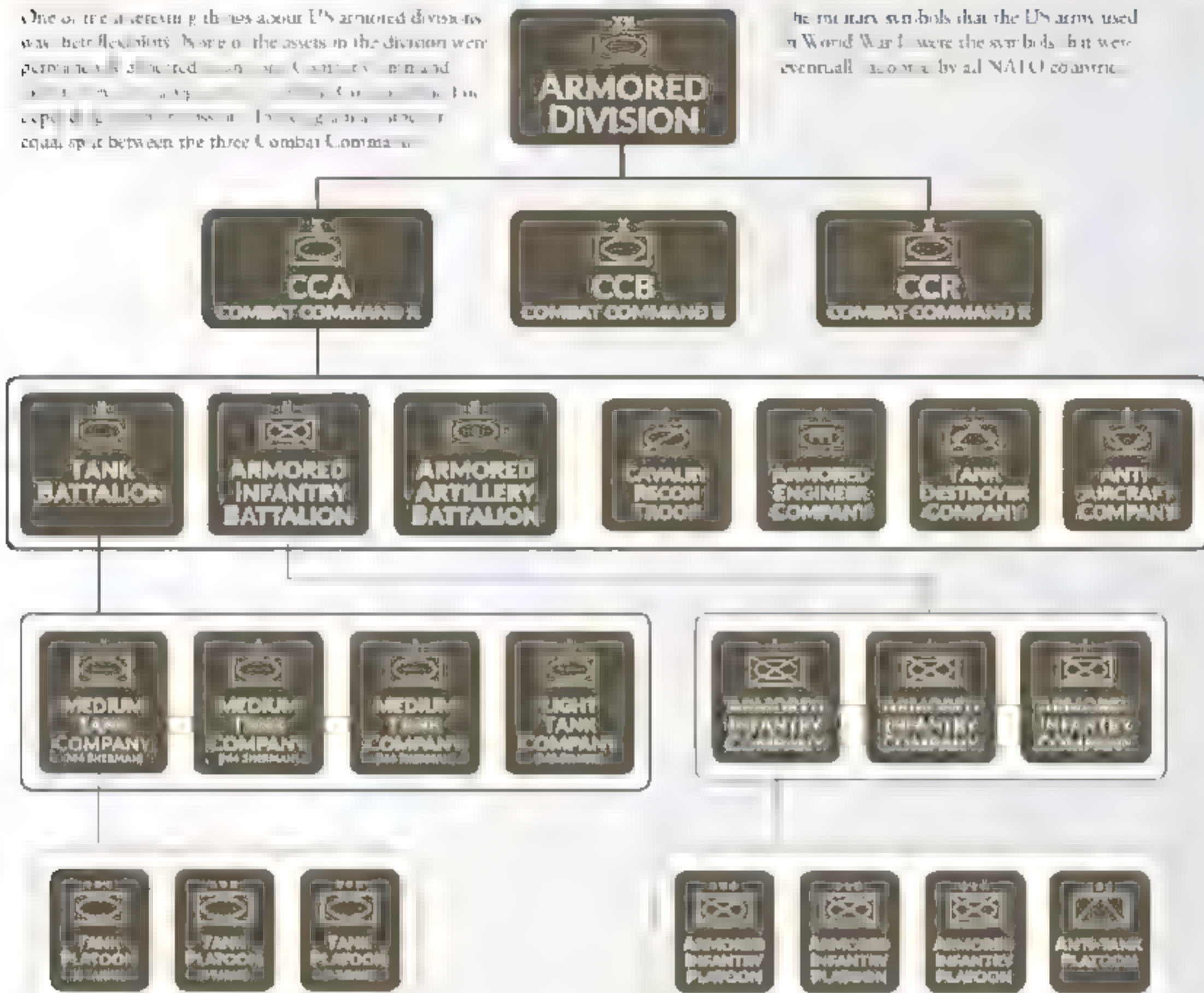


PAINT in armour paint, leaving the rubber and wheels black. Give the edge of the track, the chevrons, and the drive sprocket a light drybrush of Dirty Steel.

US ARMORED DIVISION ORGANISATION

One of the interesting things about US armored divisions was their flexibility. Most of the assets in the division were permanently allocated to one of the three commands and the division commander could expect to have an equal split between the three Combat Commands.

The military symbols that the US army used in World War I were the symbols that were eventually adopted by all NATO countries.



THE US UNIT CODE SYSTEM

During the course of the war American factories produced over 88,000 tanks, 11,000 half-tracks and over 25,000 DUKW amphibious transport vehicles. It went from a regular army of 25,000 men to a force of 1,000,000 men containing over 2 million men. With so many vehicles in the field they needed a 100% vehicle identification system.

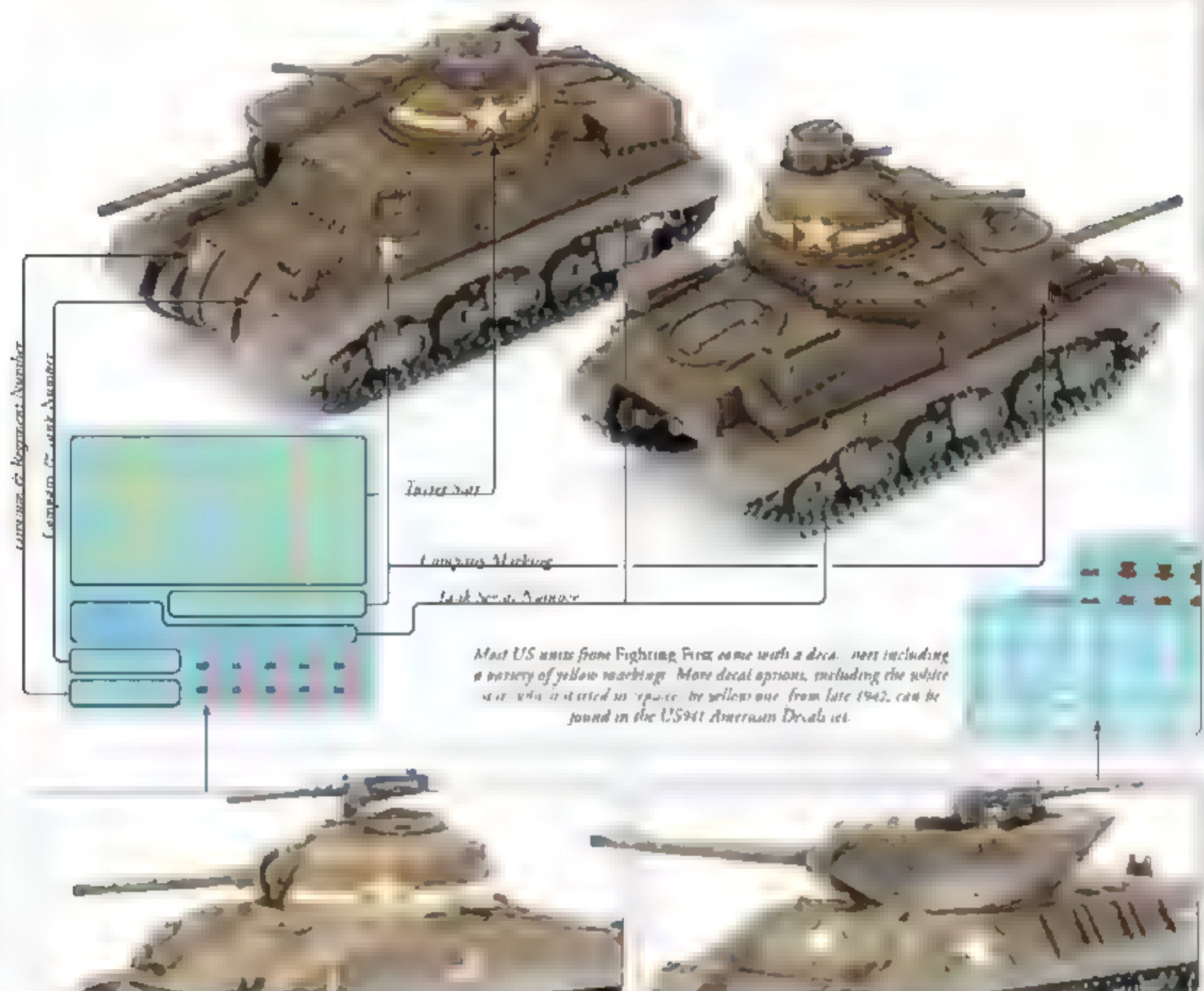
The unit code system was developed by every code. The unit code system provided a simple, easy-to-understand system that identified every vehicle by its formation, unit, company, and tank number. The system was put into formation in the first week of the war and was used by every tank and vehicle.



FORMATION	UNIT	COMPANY	TANK NUMBER
The first part of the formation code is usually a number followed by a letter designating the formation. Examples: A = Third Army A = Armored Div 82A B = 82nd Airborne C = Cavalry	The second part shows the unit code, usually a regiment or battalion with a number and a letter designating the unit. Examples: 1st Armored Regiment 1st Cavalry Regiment 1st Armored Division	The third group is used for the company with in the battalion that the vehicle belongs to. This is usually a letter. Header of the company code is usually a letter. Header of the company code is usually a letter.	The final group designates the vehicle number with in the company.



TANK MARKINGS IN TUNISIA



For the Operation Torch landings, large US flags were painted on the front or sides of half-tracks and some tanks, in hopes that pro-American French defenders would decide not to resist. This proved to be wishful thinking, but flags remained on many vehicles throughout the Tunisian campaign.

The yellow markings were later changed to white, as the yellow was often difficult to see under a covering of dry African dust. At long distances, the star could sometimes be mistaken for a German cross emblem, especially by friendly aircraft. So from the second half of 1943, a circle was added, either solid or broken into five segments.

The two armored regiments of U.S. Ironsides used a system of geometric symbols to distinguish each company.

1ST ARMORED REGIMENT

1ST BATTALION

2ND BATTALION

3RD BATTALION



13TH ARMORED REGIMENT

1ST BATTALION

2ND BATTALION

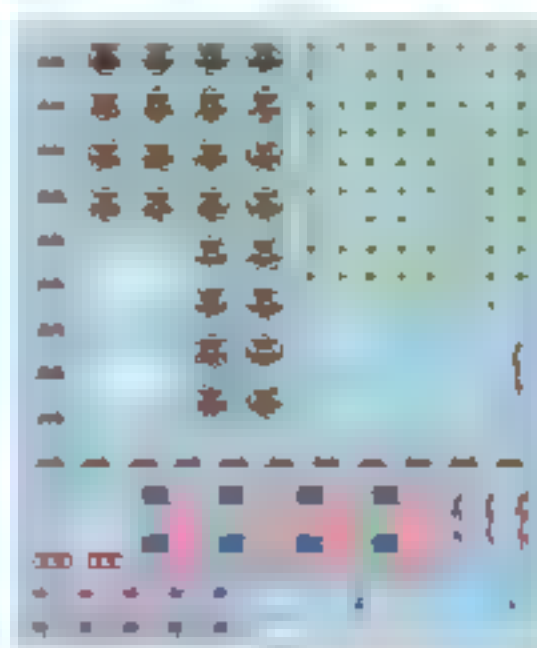
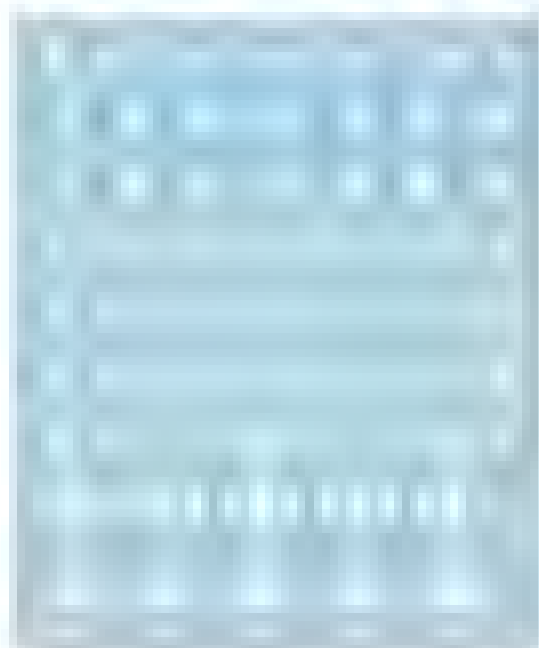
3RD BATTALION



LATE WAR MARKINGS

A GUIDE TO US DECALS

The US *First American Decal Sheet* was specifically designed to cover all tanks which were used in Germany from the end of WW2 to a good place to start explaining US tank markings and gives you a neat table and explanation for decorating your American tanks accurately.



US STARS

The *First American Decal Sheet* gives you all the different types of Allied stars commonly found on US vehicles.

There was no standard way of applying these stars, so feel free to have your own ideas. There was no standard way of applying these stars, so feel free to have your own ideas. There was no standard way of applying these stars, so feel free to have your own ideas.

US tanks would normally have six stars: three on each hull side, one on the turret and engine deck. These varied in style. Some would have basic stars while others had stars with rings around them. A large star with a ring was often on the engine deck for air recognition.

Some crews would paint over the stars (and other markings) later so they didn't provide easy targets for the Germans, so leaving some off is an easy way to add variety to your force.

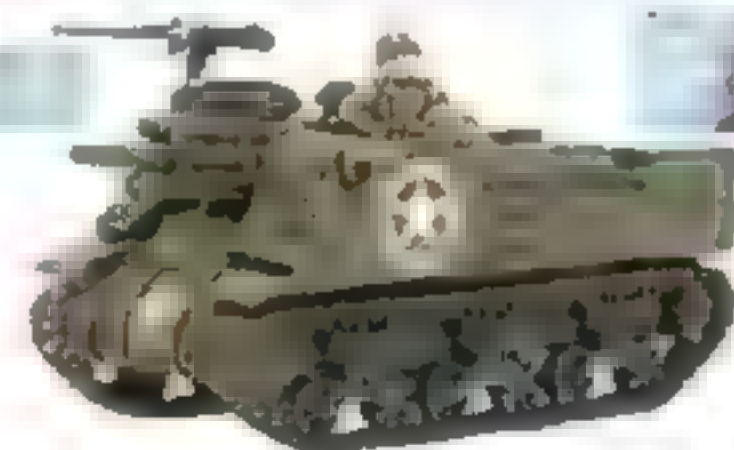


M10 3-inch Tank-destroyer

TANK DESTROYERS: Tank Destroyers usually have the stars in broken circles. Some M10's had a large star on the front armour.



M4A3 Sherman (75mm)



M7 Priest (105mm)

ARMORED ARTILLERY: A similar treatment to the tank destroyer was given to armoured artillery, but they commonly had a large star in a circle on the side armour where there was room.



M4 Sherman (75mm)



M8 (37mm) armoured car

UTILITY/TRANSPORT VEHICLES: There sometimes wasn't room for the regulation-size stars, so smaller stars were often used.



BRIDGE WEIGHTS AND UNIT BUMPER CODES

A vehicle's weight was marked with a bumper weight number on the front of the vehicle. It was shown in black numbers in a yellow circle. The number was to easily know the weight of a vehicle for crossing bridges. We've provided a range of numbers to cover most vehicles in your force.

Lighter tanks used the lowest bumper weight numbers, while M4A3E1 Jumbos and M2 Pershings are the heaviest tanks in the U.S. Army.

Vehicle research will help you find the appropriate weight for each type of vehicle.

Also on the front of the vehicle were markings that detailed its number in the company, and what division and battalion it came from, as explained on the previous page. On this sheet we've used 4th Armored Division, 37th Tank Battalion, and C Company vehicles numbered 10 to 29. However the decals are small enough on the vehicles that it won't be visibly different if you are modeling a different unit.



M4A3 Sherman (76mm)



M18 Hellcat Tank-destroyer



M20 (50 cal)

NICKNAMES AND SERIAL NUMBERS



M4A3 Sherman (76mm)

Serial numbers and nicknames adorned most U.S. vehicles. None on the sheet are unique and are fine to use. A vehicle's nickname, if it had one, might be able to tell which type of tank they were used on. They commonly appeared near the centre of the vehicle's turret.



M3 half-track

The serial numbers starting with 3 are for tanks. Those starting with 4 are for other tracked vehicles, such as half-tracks. These were usually located at the rear sides of the vehicle.

VEHICLE SPECS



M4A1 Sherman (76mm)

More vehicles had a small list of technical information near the back of the turret. This listed the weight and dimensions of the vehicle (ground clearance, etc.).

US FLAGS



M3 half-track

When the Allies landed in North Africa during Operation Torch in 1942, many American crews displayed large US flags on the front and sides of their vehicles. It was hoped that the French defenders (though some pro-American) would spot the flags and decide not to offer resistance. This proved to be wishful thinking, as the French did resist most. And displaying the flags on your vehicles is a way to add some realism to your scene.



OTHER SYMBOLS



M4 Sherman ("Sun")

ARMoured DIVISION SYMBOLS



M18 Hellcat

TANK DESTROYERS: Some M18 crews in Italy painted a large red

HISTORICAL EXAMPLES



M4A1E2 (nuclear) ("Sun") "COBRA KING"



M4 Sherman ("Sun") "CHANNEL REEF"



M4A3E8 Easy Eight ("6mm") "FLATFOOT FLOKKIE"



M4A3 Sherman ("6mm") "PURPLE HEART AIDS"



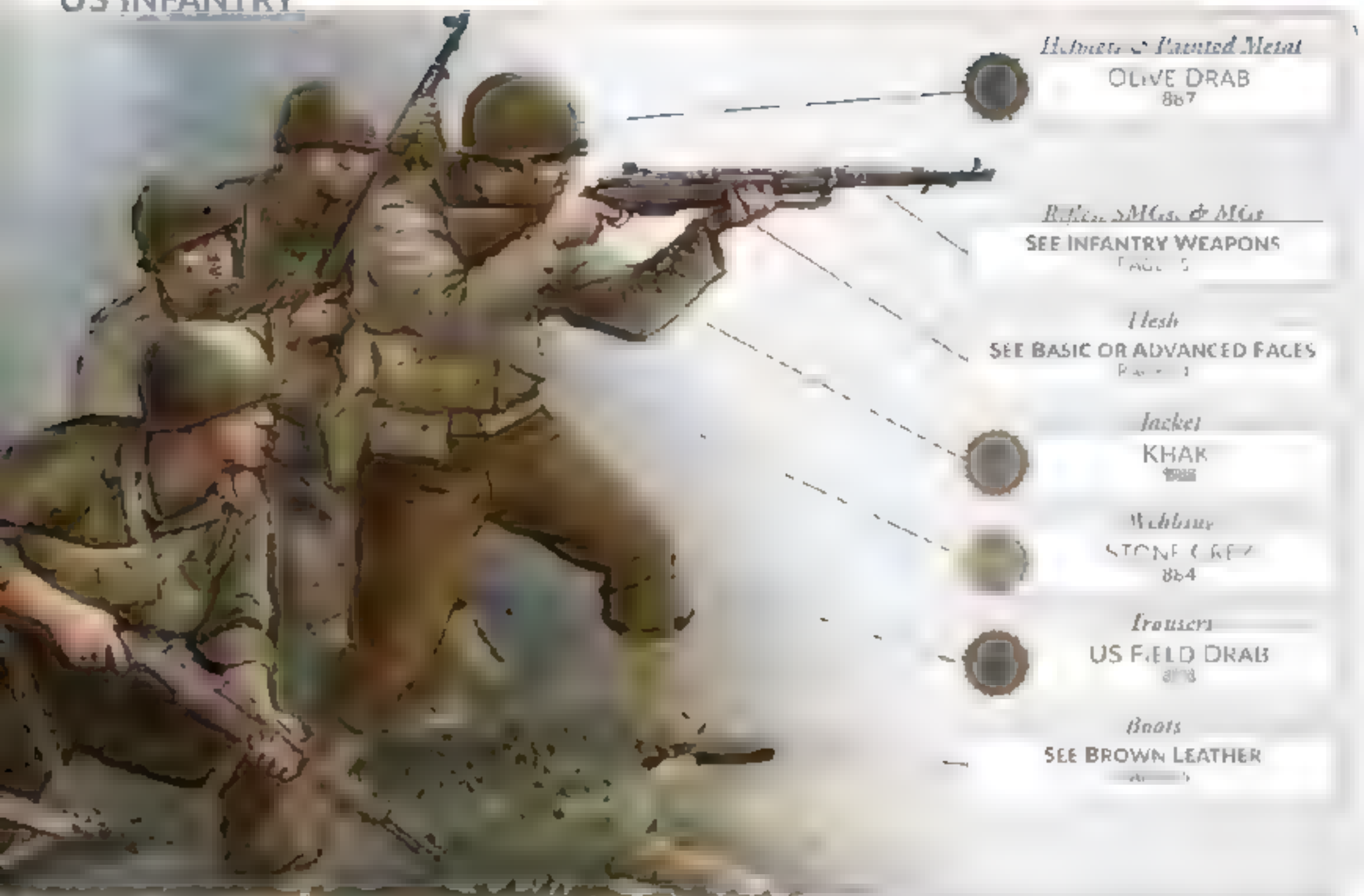
M56 (90mm) GMC "PORK CHOP"



M12 (155mm) "ADOLPH'S ASSASSIN"

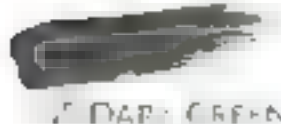
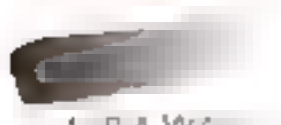


US INFANTRY



US UNIFORMS

COLOR PALETTE



Khaki Large Brush



BASECOAT the jacket with Khaki, using two thin coats if necessary to provide an even coverage

US Field Drab Medium Brush



BASECOAT the trousers with US Field Drab. For later in the war you can paint the trousers US Dark Green instead.

Sepia Wash Large Brush



WASH the figure liberally with Sepia Wash to add shading in the recesses and folds of the cloth

Khaki Medium Brush



TIDY UP the jacket with Khaki, leaving darker shadows in the recesses.

US Field Drab Medium Brush



HIGHLIGHT the trousers with fairly broad strokes of US Field Drab, using the layering technique (see page 14).

Stone Grey Fine Brush



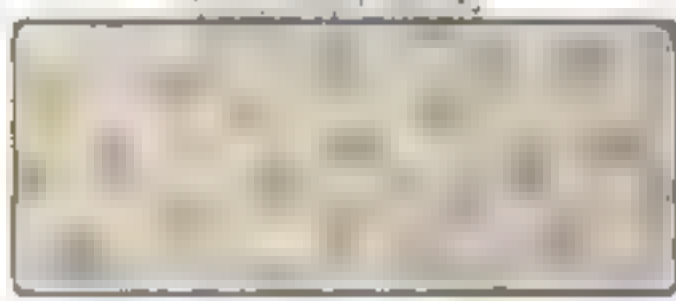
HIGHLIGHT raised details and edges of the jacket with Stone Grey.



CAMOUFLAGE UNIFORMS

During the Normandy invasion in June 1944, a camouflage suit was issued to elements of the 2nd and 30th Infantry Divisions, the 1st Engineer Battalion, as well as the 2nd Armored Division's 41st Armored Infantry Regiment.

The uniform was quickly discontinued in early July after GIs were mistaken for camouflaged Germans and fired upon by their own troops, sometimes with tragic results. However, there is photographic evidence of the uniform being worn well into the later stages of summer.



Despite only having a short service life, painting an infantry unit in this distinctive camouflage will add some interesting flavour to your force.

Like all infantry camo schemes you can get away with simplifying when painting it at 1:100 scale.

US INFANTRY CAMOUFLAGE

COLOUR PALETTE



BASE COAT



BASE COAT the uniform with khaki using the brush (note: I recommend to provide an even coverage).

BLACK WASH



WASH with Black Wash to add shading to the face and body of the cloth.

STONE GREY



HIGHLIGHT with Stone Grey using the waving technique (see page 11).

YELLOW GREEN



PAINT small spots of Yellow Green. You can substitute other light green paint if necessary.

FLAT EARTH



PAINT small spots of Flat Earth. You can substitute Beige Brown if you don't have Flat Earth.



WINTER UNIFORMS

The extra warmth of US winter service clothing mostly came from adding a seasonal inner liner, which did not alter the outward appearance much.

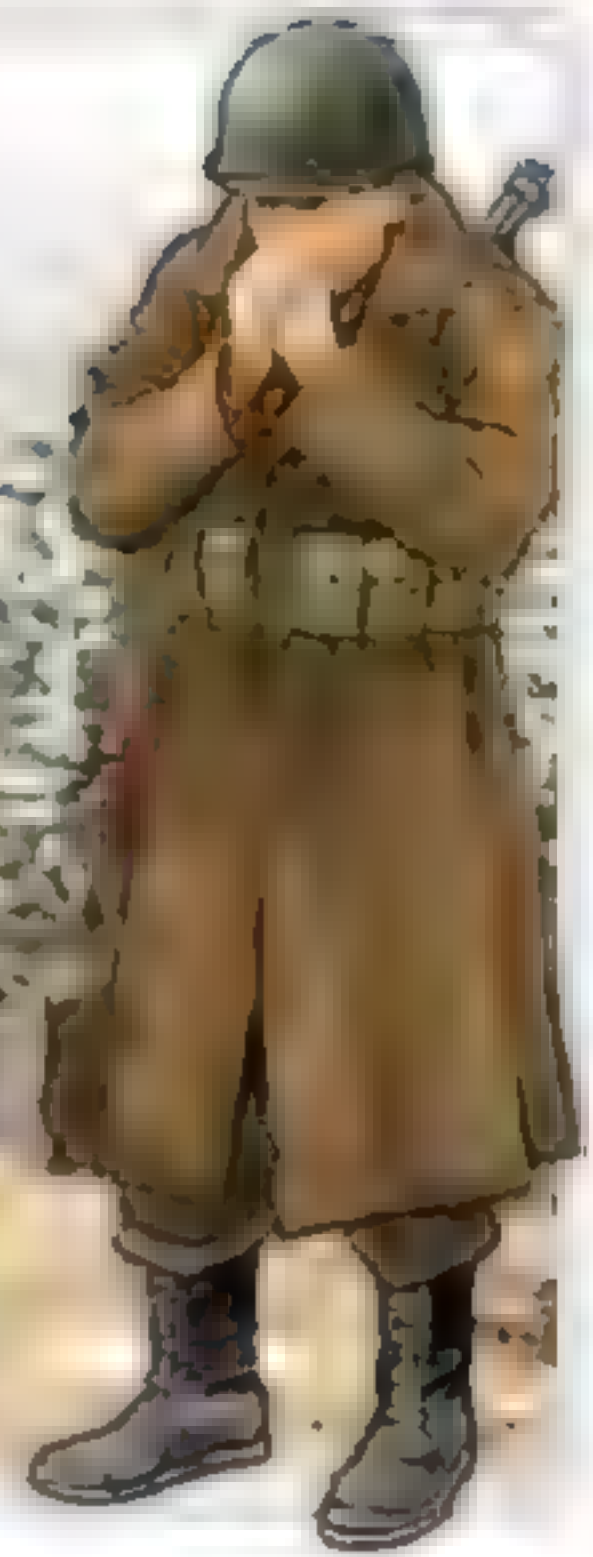
The obvious exception is the winter overcoat and the black overshoes. Winter gear was issued to airborne troops fighting in the winter of 1944-45 with little time for figures with airborne figures to create a winter at birth. It is



SEE WINTER UNIFORMS

SEE SKIN TAIL BALDING

Overshoes



OVERCOATS

PALETTE



GER CAM MED. BROWN
Large Brush



BASECOAT the overcoat with German Camo Medium Brown.

OLIVE DRAB
Medium Brush



BASECOAT the webbing equipment with Olive Drab.

SEPIA WASH
Large Brush



WASH the figure liberally with Sepia Wash to add shading in the recesses and folds of the cloth.

GER CAM MED. BROWN
US FIELD DRAB
Medium Brush



PAINT a mix of German Camo Medium Brown and US Field Drab, leaving darker shadows in the recesses.

US FIELD DRAB
Fine Brush



HIGHLIGHT with broad strokes of US Field Drab, using the drawing technique on page 14.

STONE GREY
Fine Brush



FINISH the webbing equipment with Khaki and Stone Grey (see Webbing Equipment, page 2).

AIRBORNE TROOPS

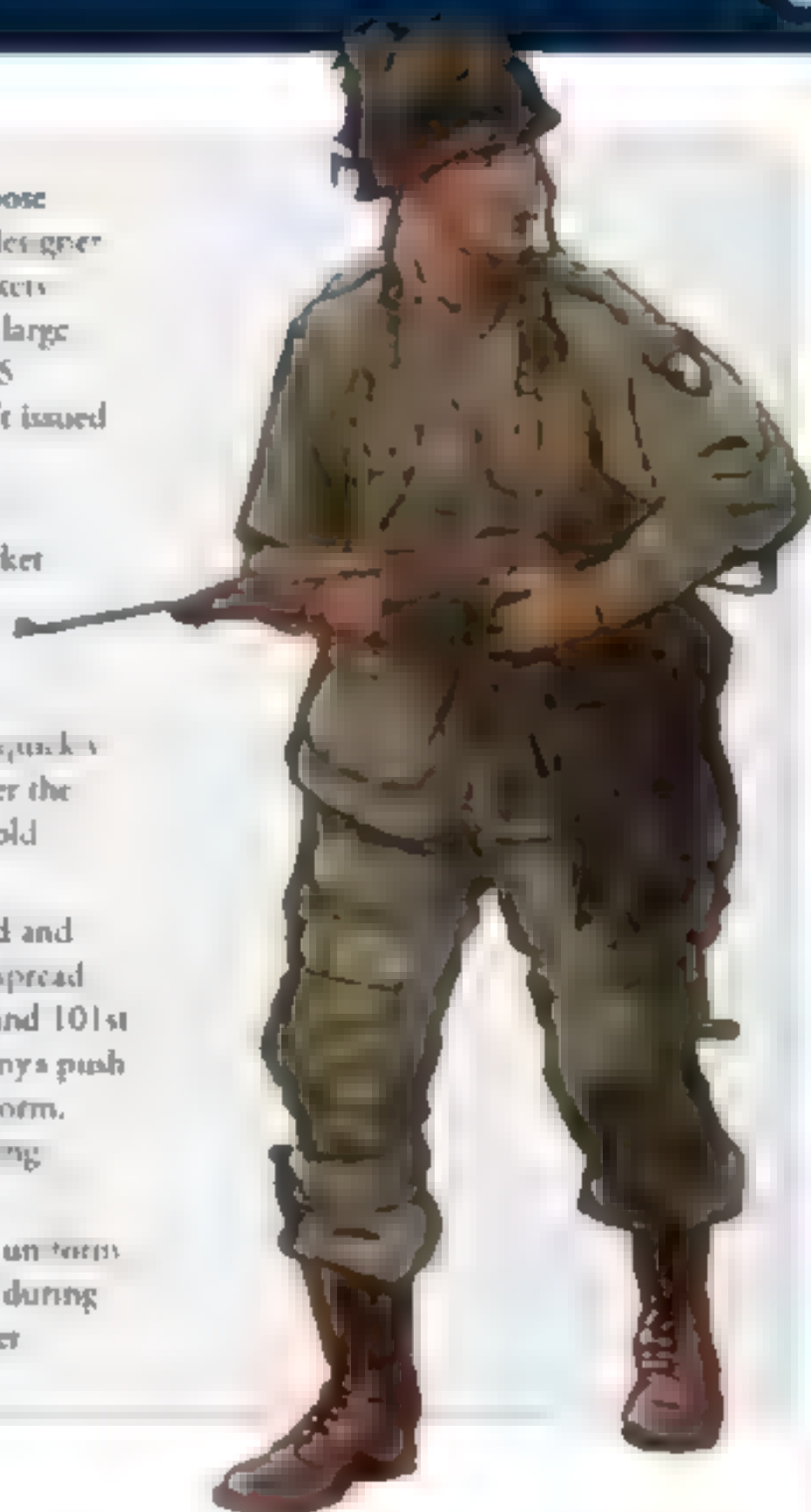
The first combat uniform issued to US airborne troops, the M1942, was purpose designed for airborne troops by Major William Varborough (who was also the designer of the US Airborne parachute wings). The design included features such as pockets cut on the diagonal to allow easy access while wearing webbing equipment and large expanding, bellows style leg pockets that became a trademark of the wartime US airborne trooper. The M1942 uniform was used only by paratroopers and wasn't issued to glider troops.

The Paratroopers taking part in combat jumps in North Africa, Sicily, Italy and Normandy wore this uniform and even one battalion that jumped during "Market Garden" in Holland was still wearing this uniform. This uniform was made from light cotton that was a pale greenish-tan colour. Due to the vagaries of the manufacturing process the shade could vary greatly.

Being made from lightweight cotton, the knees and elbows tended to wear out quickly so many an airborne trooper holed his unit parachute rig to sew patches over the elbows and knees. The material commonly used for this was cotton duck from old parachute packs and was olive drab in colour (Army Green).

After the US airborne forces were withdrawn from Normandy they were retrained and brought back up to strength ready for the next mission. This included the widespread issue of the brand new M1943 olive drab uniform to the veterans of the 82nd and 101st divisions. This wasn't just a paratroop uniform but the beginning of the US Army's push to standardize the combat uniform. All airborne units received the M1943 uniform, even the glider troops, but the paratroopers were quick to modify theirs by adding bigger leg pockets.

The new airborne divisions arriving fresh from the States already wore this new uniform and it was the uniform seen dropping from the sky, or climbing out of a glider, during Market Garden in Holland and Varsity over the Rhine and into Germany proper.



NORMANDY AIRBORNE UNIFORMS

COLOUR PALETTE



OLIVE DRAB Large Brush



BASECOAT the uniform Olive Drab

BLACK WASH Large Brush



WASH the drab with Black Wash to add depth.

OLIVE DRAB Fine Brush



HIGHLIGHT edges and texture of fabric with Olive Drab

POST-NORMANDY AIRBORNE UNIFORMS

COLOUR PALETTE



US DARK GREEN Large Brush



BASECOAT the uniform US Dark Green.

BLACK WASH Large Brush



WASH liberally with Black Wash to add depth.

US DARK GREEN Fine Brush



HIGHLIGHT with US Dark Green



GERMAN

Do not fight a battle that is not in your favor.
Heilmann's 11th Flieger Division

Throughout the war the German forces were typically well-trained and well-motivated troops with excellent equipment. They pioneered new strategies and led the way technically and tactically for most of the war. In *Flames Of War* German armies tend to be small elite forces that are strong on the offensive





GERMAN ARMOUR

CAMOUFLAGE

DECALS

MARKINGS

WEATHER EFFECTS

TOOLS

INFANTRY WEAPONS

PAINTING BLACK

RUST

GERMAN TRACKS

TANK TRACKS



1939

SEPTEMBER 1:
Germany invades Poland.

SEPTEMBER 3:
Belgium, France, Australia
and New Zealand declare war
on Germany.

SEPTEMBER 17:
The Soviet Union invades
Poland.

SEPTEMBER 27:
Romania joins the Axis.
Ends up Poland.

NOVEMBER 8:
Assassination attempt on
Hitler fails.

1940

APRIL 9:
Germany invades Denmark
and Norway.

MAY 10:
Germany invades France,
Belgium, Luxembourg and
the Netherlands.

JUNE 10:
Italy declares war on France
and Britain.

JULY 10:
Battle of Britain begins.

SEPTEMBER 13:
Italy invades Egypt.

1941

MARCH 12:
The German Afrika Korps
arrives in North Africa, and
recaptures Cyrenaica.

JUNE 22:
Germany invades the
Soviet Union in Operation
Barbarossa.

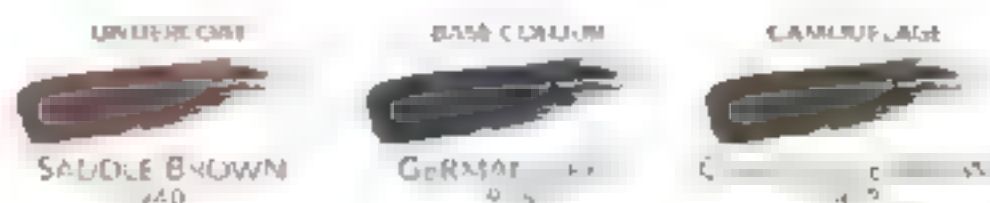
AUGUST 20:
Siege of Leningrad begins.

NOVEMBER 18:
British launch Operation
Crusader and recapture
Cyrenaica.

DECEMBER 7:
Japanese attack Pearl
Harbour, US and UK declare
war.



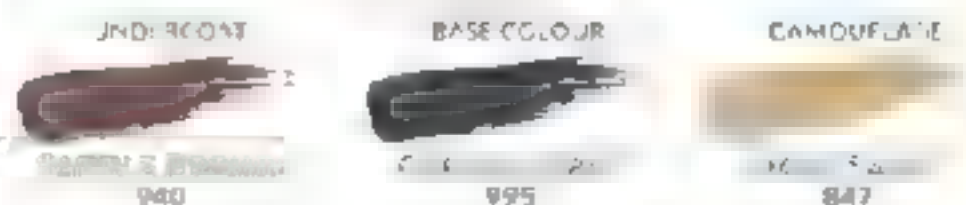
Panzer 38(t) (3.7cm)



Panzer III (5cm)



Panzer II (2cm)



Panzer III (flame tank)

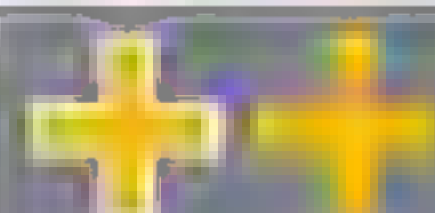


The brown on grey camouflage scheme, introduced in 1935, was applied to German tanks fighting in the Low Countries, Poland, and France. The official colours RAL7016 *Anthrazitgrau* (German Grey) and RAL8017 *Dunkelbraun* (Chocolate Brown) were painted in a camouflage pattern of 2/3 grey and 1/3 brown with soft contours between the colours. This was over an undercoat of *Sattelbraun* (Saddle Brown),



Poland in 1939, all armoured vehicles displayed a large white cross (above) as the national emblem. This proved to be an excellent, highly visible aiming point for Polish anti-tank gunners. German crews quickly tried to partially obscure it by smearing on mud or oil.

In an effort to conserve paint, the RAL8017 *Dunkelbraun* (Chocolate Brown) was dropped and vehicles were painted in RAL7021 *Dunkelgrau* (German Grey) without camouflage. This was based on the official order HM 1940, no. 864, dated July 31, 1940, after the battles for France and the Low Countries.



After their experiences in Poland, it was then decided to use the yellow paint that was used for tank markings. To paint out the centre of the cross, this soon changed to a simpler solid yellow cross.

The first vehicles to enter the African campaign in 1941 were still in their unsuitable *Dunkelgrau* (German Grey). Crews mixed mud to a paste and applied it over the vehicle as a camouflage coat, carefully avoiding any markings.



1942

JANUARY 26
First US troops arrive in Britain

MAY 26
Battle of Gazala

JULY 1-30
First battle of El Alamein

SEPTEMBER 1
The German advance into Russia reaches Stalingrad

OCTOBER 23
Second Battle of El Alamein

NOVEMBER 8
Operation Torch, a joint US and Great Britain force land in North Africa

1943

FEBRUARY 2
German 6th Army surrenders at Stalingrad

FEBRUARY 8
Soviets re-take Kursk

FEBRUARY 14
Germans defeat US at Kasserine Pass

MARCH 2
Germans withdraw from Tunisia, North Africa

MAY 13
German and Italian troops in North Africa surrender

JULY 3
Germany launches a major offensive at Kursk

JULY 7/10
Allies invade Sicily

JULY 12
Soviet Union launches a counter-attack at Kharkov

SEPTEMBER 8
Italy surrenders to Allies

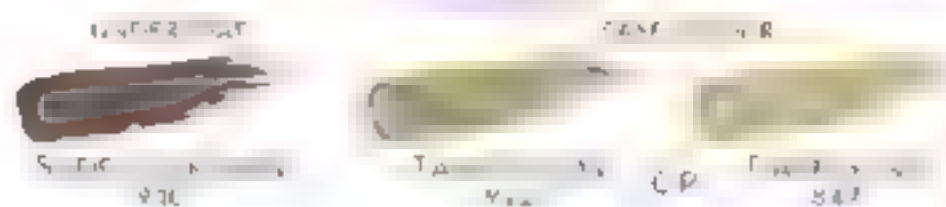
SEPTEMBER 9
Allies land at Salerno in Italy

SEPTEMBER 13
Germans occupy Rome

NOVEMBER 4
Soviet forces liberate Kiev



Panzer IV (long 5cm)



StuG (short 7.5cm)



Panzer IV (long 7.5cm)



Tiger (8.8cm)



After the initial rush to ship vehicles to Africa, all vehicles were shipped to the Afrikakorps in yellow-brown (Green Brown). Later tanks in the African campaign can be painted with a sandy base colour.



The dark camouflage patterns on vehicles contrasted with the snowy landscape making them easy targets. Crews used a whitewash camouflage. This was applied straight over the paint, being careful not to obscure unit markings.

Some vehicles painted in the early grey scheme, had dark yellow or dark green applied as a camouflage pattern in 1942. Vehicles manufactured after this date were in a factory-applied coat of dark yellow (RAL7028 Dunkelgelb, Dark Yellow).



In February 1943 dark yellow (RAL7028 Dunkelgelb, Dark Yellow) became the official base colour for vehicles. Vehicles in the field were to be repainted in accordance with the new order whenever they could.

1944

JANUARY 4:
Battle of Monte Cassino begins.

JANUARY 22:
Allies land at Anzio.

JANUARY 27:
Siege of Leningrad lifted.

FEBRUARY 3:
German forces in the Ardennes Pocket surrender.

MAY 12:
Soviet forces liberate Crimea.

JUNE 5:
Allies liberate Rome.

JUNE 6:
D-Day landings in France.

JUNE 22:
The Soviet Union launches Operation Bagration.

AUGUST 25-30:
Allies breakout of Normandy.

SEPTEMBER 17:
Operation Market Garden.

DECEMBER 16-27:
Battle of the Bulge.

1945

January 13:
Soviets launch an offensive into East Prussia.

January 17:
Germans withdraw from Ardennes.

February 13:
Budapest falls to the Soviet Union.

March 7:
Allied forces cross the Rhine.

April 18:
Germans in Ruhr Pocket surrender.

April 21:
Soviet forces reach Berlin.

May 7:
Germany unconditionally surrenders.

May 8:
VE (Victory in Europe) Day.

August 6:
First atomic bomb dropped.

August 8:
Soviets declare war on Japan.

August 14:
Japan unconditionally surrenders.



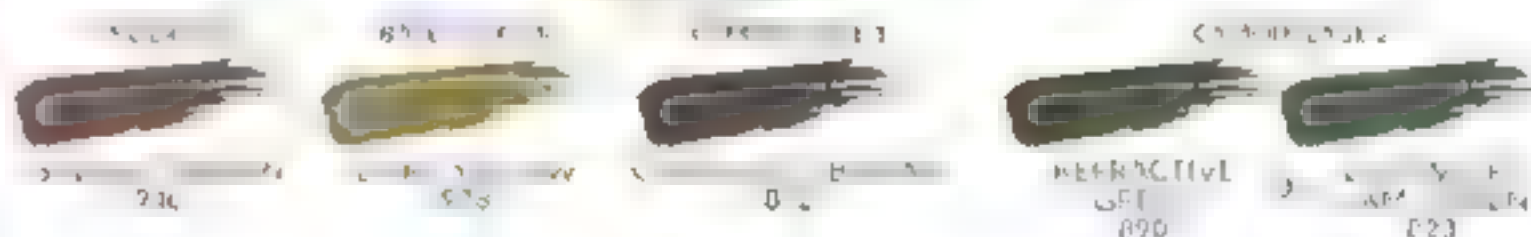
Tiger I (Seen)



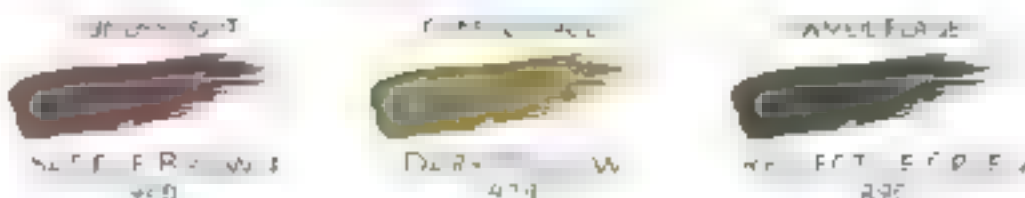
Panther IV170 (long 7.5cm)



Panther (7.5cm)



Panther (Late Seen)



By 1943 the Germans began applying a three-colour camouflage scheme of brown, green and *Dunkelgelb* to their vehicles. There are many different patterns, from hard-edged to soft edged. The variety of schemes makes it relatively easy to find one you like and apply it to your army.

The ambush three-tone pattern (as seen on the *Königstiger* in the artwork on page 48) was adopted from August 1944 out of necessity to hide from aircraft during the Normandy campaign. This pattern was intended to help vehicles hide under foliage. These patterns generally had an even coverage of each colour, with intermingled spots.

The disc pattern camouflage (as shown on this Panther G left) was a variant of the ambush pattern that made an appearance during the Ardennes offensive in late 1944.

All of these schemes use the same primer, base and camouflage colours, to different effect.

Due to a shortage of paint, the camouflage process was simplified in October 1944 by applying a camouflage pattern using *Olivgrün* (Reflective Green) and/or *Dunkelgelb* (Dark Yellow) directly over the dark red primer (Saddle Brown). Some vehicles did not even receive any camouflage at all and went into battle in only their primes.



Panzer IV (7.5cm)



In December 1944, *Olivgrün* (Reflective Green) was introduced as the final official base colour on German vehicles. This was camouflaged as needed with *Dunkelgelb* (Dark Yellow) and *Rotbraun* (Chocolate Brown).



Panzer III (short 7.5cm)



In 1945 the colour of the standard *Dunkelgelb* changed to a more beige colour than its 1944 predecessor, due to pigment shortages. To represent this, you can substitute Stone Grey for Panther Yellow.



Panzer IV (7.5cm)



In late March 1945 an emergency plan went in effect to mobilise every last self-propelled gun and tank from Germany's tank training schools into makeshift combat units.

Most vehicles from a *Panzer Ausbildung Verbände* (Recruitment Tank Force) would have been repainted in plain *Dunkelgelb* when they arrived at the training grounds, and were rushed to the front line without any added camouflage. So they could be painted in either Panther Yellow or the later Stone Grey.

GERMAN GREY ARMOUR

GERMAN GREY



9.4



9.4



9.4

GERMAN GREY

Large Brush



BASECOAT your tank with German Grey. Two thin coats are better than one thick coat. Even if it's light colour, you may find it easier if you use a white or light grey undercoat.

BLACK WASH

Large Brush



WASH the tank with Black Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

GERMAN GREY

Medium Brush



TIDY UP the wash with German Grey using a combination of drybrushing and layering.

DARK SAND

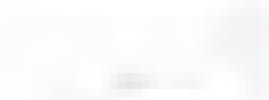
Small Drybrush



DRYBRUSH the tank with Dark Sand, concentrating on edges, mud tracks, and upper surfaces to add highlights.

WHITEWASH

WHITE



9.4



9.4



9.4

WHITE

Large Brush



PAINT your tank following the first three steps for German Armour above, but use White as your basecoat and a heavily watered down Black as your wash.

GERMAN GREY

Small Brush



PAINT all of the sharp and raised edges of the tank carefully with German Grey. If you want your tanks to have a fresh coat of Whitewash, then you can stop here and just finish up with some detail.

GERMAN GREY

Small Brush

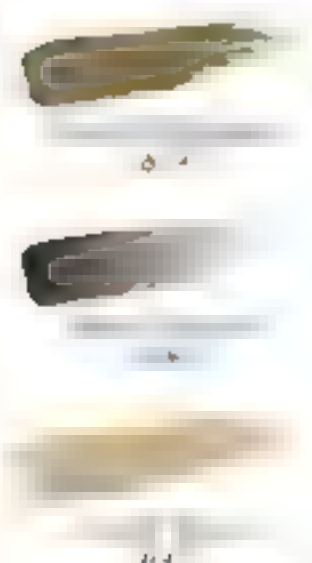


FINISH with detail and some worn areas that expose the grey under the whitewash. Using an old brush and German Grey, push the brush up and away from you on the model so the bristles fan out in random directions to make 'scratches' in the whitewash, especially around hatches.



AFRIKA KORPS ARMOUR

COLOR PALETTE



no lot of detail about
the features of TDAK models

1 GREEN BROWN Large Brush



BASECOAT your tank with Green Brown. Two thin coats are better than one thick coat. For such a light colour you may find it easier if you use a white or light grey undercoat.

2 SEPIA WASH Large Brush



WASH the tank with Sepia Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

3 GREEN BROWN Medium Brush



TIDY UP the wash with Green Brown using a combination of drybrushing and layering.

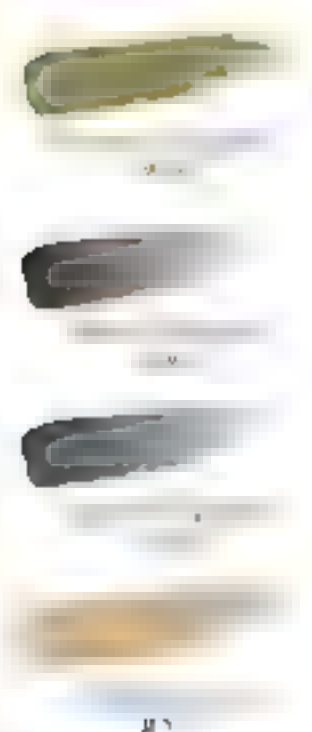
4 DARK SAND Small Drybrush



DRYBRUSH the tank with Dark Sand, concentrating on edges, and the lower and upper surfaces to add highlights.

DUNKELGELB ARMOUR

COLOR PALETTE



1 DARK YELLOW Large Brush



BASECOAT your tank with Dark Yellow. Two thin coats are preferable to one thick coat. Alternatively you can use a Dark Yellow primer for your undercoat.

2 SEPIA WASH BLACK WASH Large Brush



WASH the tank with a mixed wash. Try to achieve an even coat over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

3 DARK YELLOW Large Brush



TIDY UP the wash with Dark Yellow using a combination of drybrushing and layering, while leaving the recesses dark.

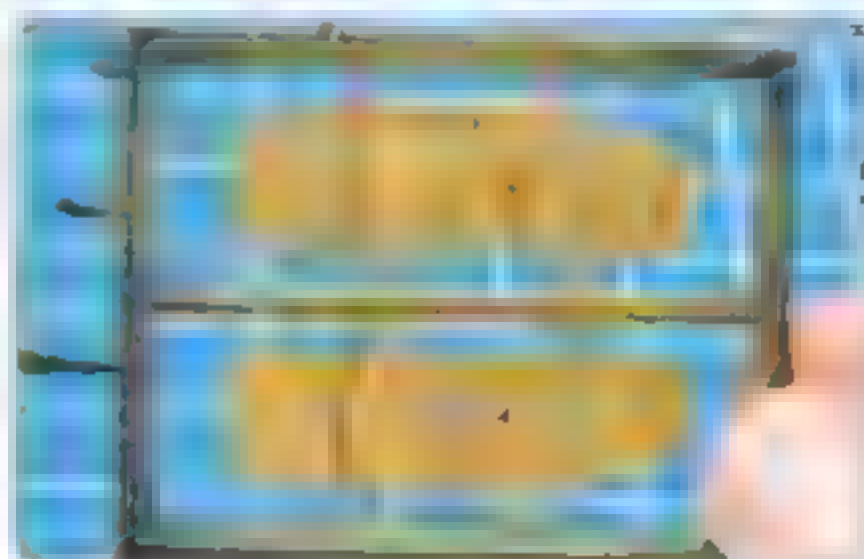
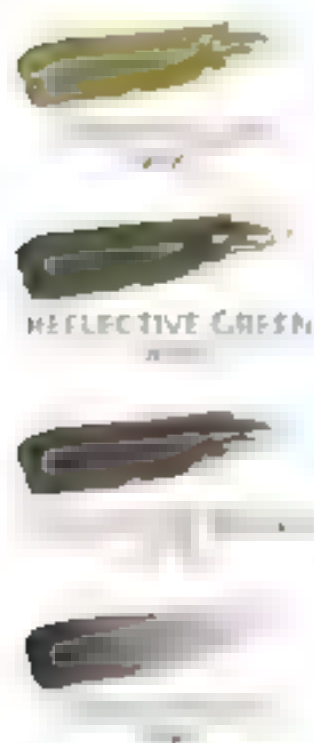
4 DARK YELLOW (DARK SAND) Drybrush



DRYBRUSH the tank with a mix of Dark Yellow and Dark Sand, concentrating on edges, raised details and upper surfaces to add highlights.

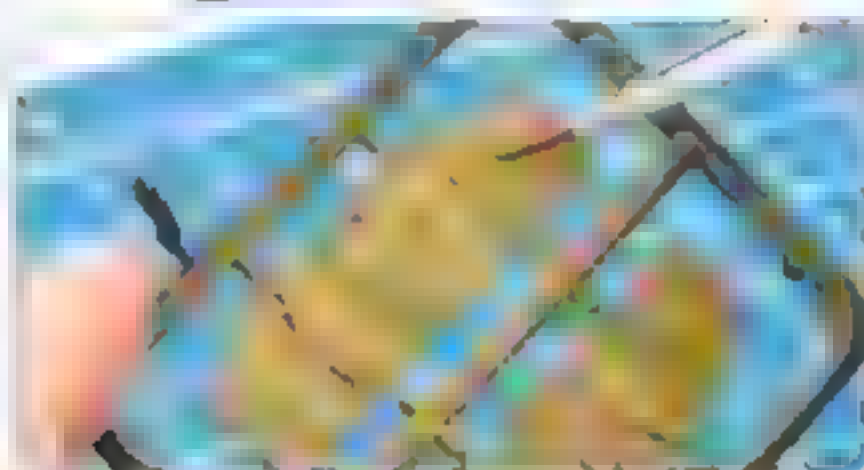
SOFT-EDGED CAMOUFLAGE—GERMAN

COLOUR PALETTE



PLAN the pattern of your camouflage scheme and mark the centre of where the main colour will go, using thin lines of Reflective Green and/or Chocolate Brown.

REFLECTIVE GREEN Large Brush



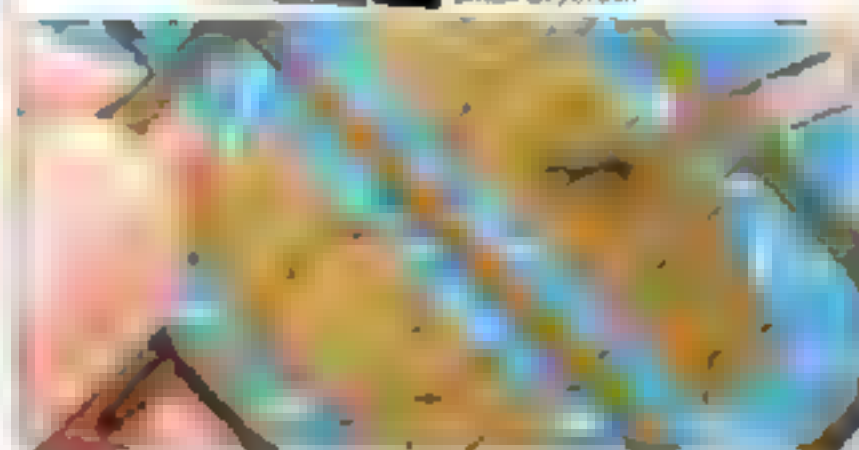
DAB pure Reflective Green into the centre of the stepped green area using gentle, feathery strokes.

CHOCOLATE BROWN Large Brush



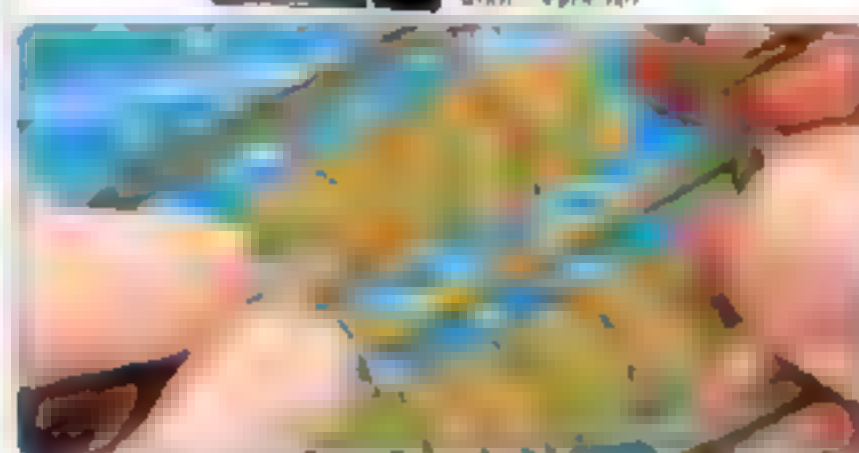
REPEAT step 2 twice for the brown area, using pure Chocolate Brown.

DARK YELLOW REFLECTIVE GREEN Small Drybrush



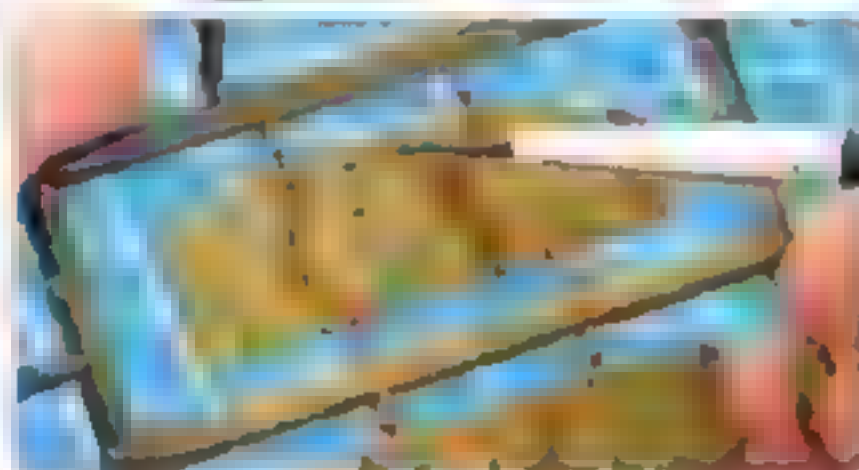
STIPPLE a mix of Reflective Green and Dark Yellow, aiming to achieve a soft feathered edge or 'bleeding' into page 14 for more on the stippling technique.

DARK YELLOW CHOCOLATE BROWN Small Drybrush



STIPPLE a mix of Chocolate Brown and Dark Yellow on to the brown areas, repeating the technique from step 2 above.

SEPIA WASH Large Brush



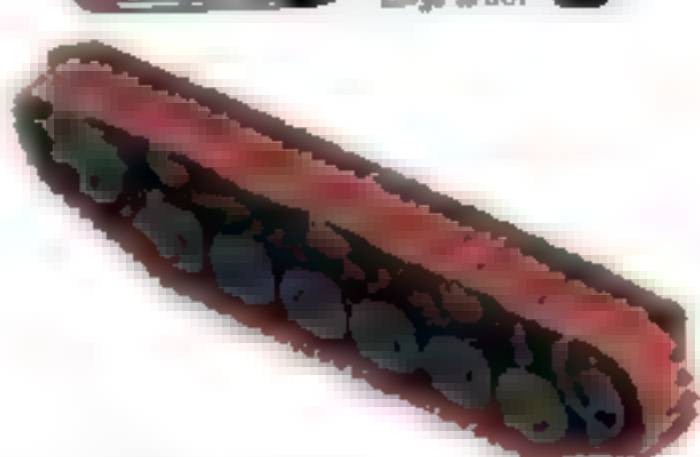
RE-APPLY shading a mud wash or other detail which have been covered with camouflage using a targeted wash of Sepia Wash - this step is entirely optional.

GERMAN TRACKS

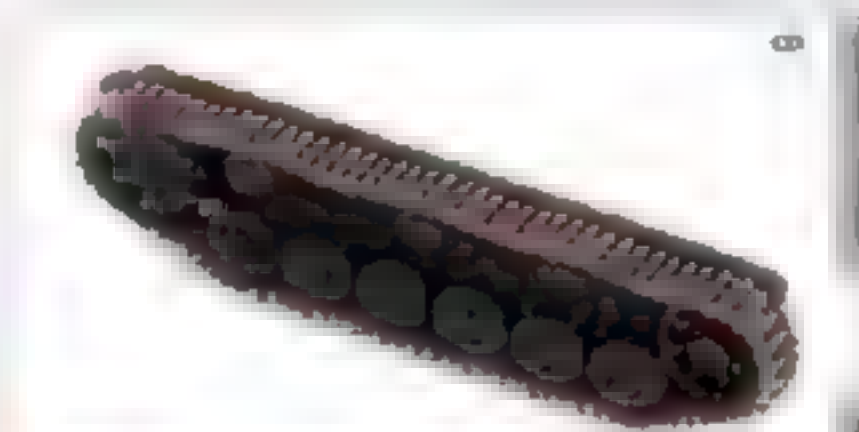
COLOUR PALETTE



SADDLE BROWN Large Brush



BASECOAT the tracks with Saddle Brown. Don't worry too much about getting a perfectly even coverage as most of the colour will be covered up in following steps.



Once you've basecoated the tracks Saddle Brown, follow the rest of the steps for tank tracks (see page 27). You don't have to paint your tracks as 'primed', but to give your German tanks a unique visual difference.

HARD-EDGED CAMOUFLAGE—GERMAN

COLOUR PALETTE



REFLECTIVE GREEN
Medium Brush



OUTLINE a camouflage pattern with Reflective Green. Feel free to let your imagination run, but it doesn't hurt to look at historical photos or other references for pattern ideas.

REFLECTIVE GREEN
Medium Brush



FILL IN the outline with Reflective Green. Fill your pattern just enough so that it covers effectively without leaving brush strokes - practice makes perfect!

CHOCOLATE BROWN
Medium Brush



REPEAT the first two steps with Chocolate Brown. You could easily reverse the colour order depending on the particular pattern you have chosen.

DARK YELLOW
Large Drybrush



LIGHTLY DRYBRUSH the paint with Dark Yellow to tone the camouflage down and tie it all together.

HARD-EDGED CAMOUFLAGE—OTHER NATIONS

Like many different camouflage patterns were used by all nations throughout the war, so we cover them all in detail here. Plenty of references are available to inspire and guide you. The same principle of applying an outline first and then filling it in will work for any hard-edged pattern.



AMERICAN M4A1 SHERMAN (76MM) with cloud-shaped black disruptive camouflage over the Olive Drab base colour.



BRITISH MATILDA II (2PDR) in the distinctive counter scheme of dark late green over grey German frogskins used in the desert in 1941.



BRITISH BEDFORD QM3 3 TON LORRY in the Very Mouse camouflage scheme of overlapping black over olive drab.



SOVIET T-34 (76MM) with large patches of flat earth painted over the camouflage olive green base colour.



BRITISH M3 GRANT (75MM AND 37MM) in desert camouflage pattern of olive drab mottled with black and white.

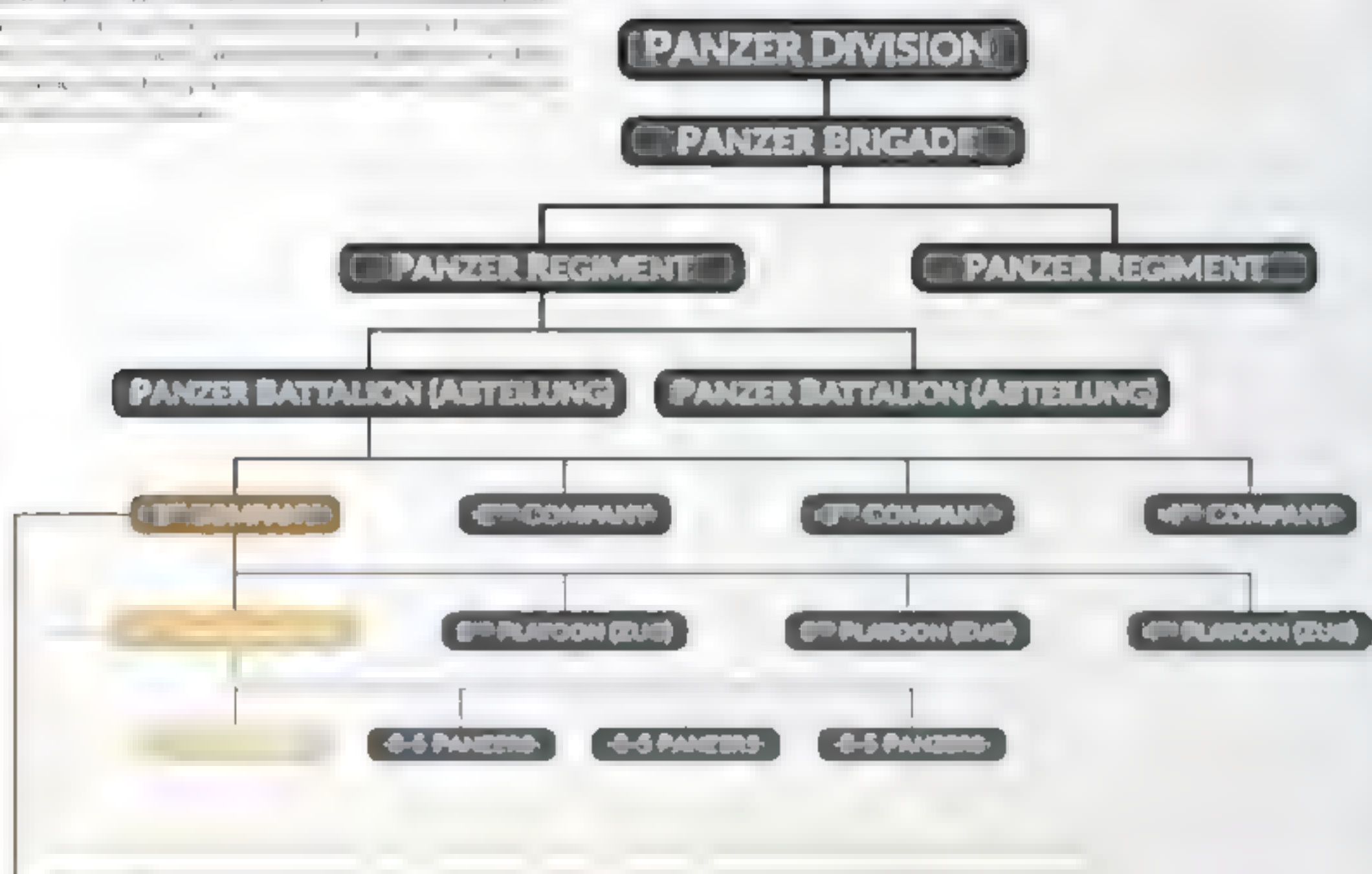


BRITISH SHERMAN (75MM) in Bronze Green with flat brown disruptive camouflage.

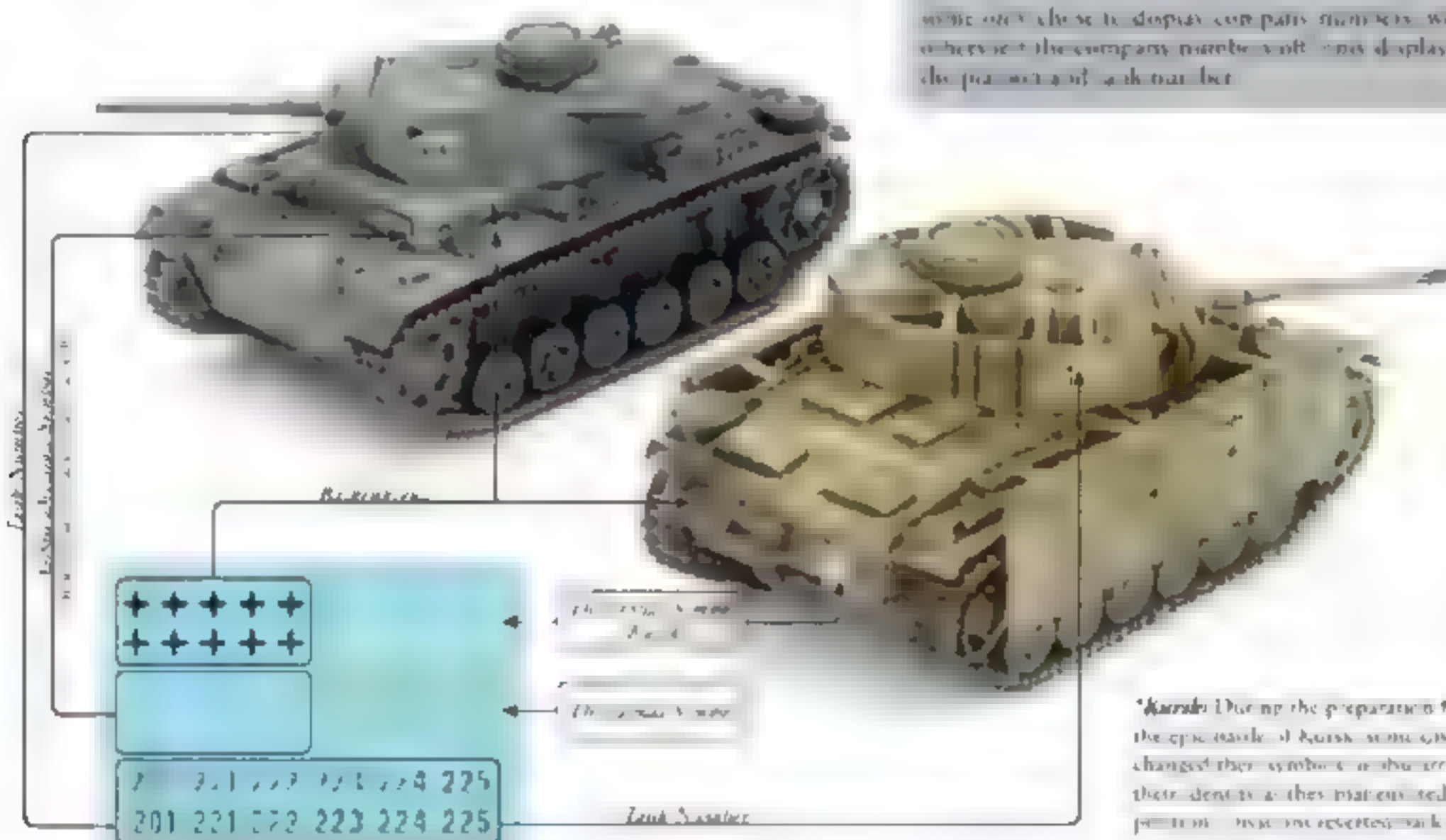


GERMAN TANK NUMBERS

German tank numbers are usually written in black or white paint on the hull side. Most German tanks also have divisional markings as shown here on this tank from the 1st Panzer Division, also known as the Ghost Division.



Tactical markings are an excellent way of adding visual and historical interest to your models. Most German tanks feature an identifying number and a *Blitzkreuz* cross symbol on the hull side. Most German tanks also have divisional markings as shown here on this tank from the 1st Panzer Division, also known as the Ghost Division.



113

While most units in the German Army followed the three-digit tank numbering system that ignored where in the formation each tank's tank, occasionally some units chose to display company numbers, while others used the company number without displaying the panzer and tank number.

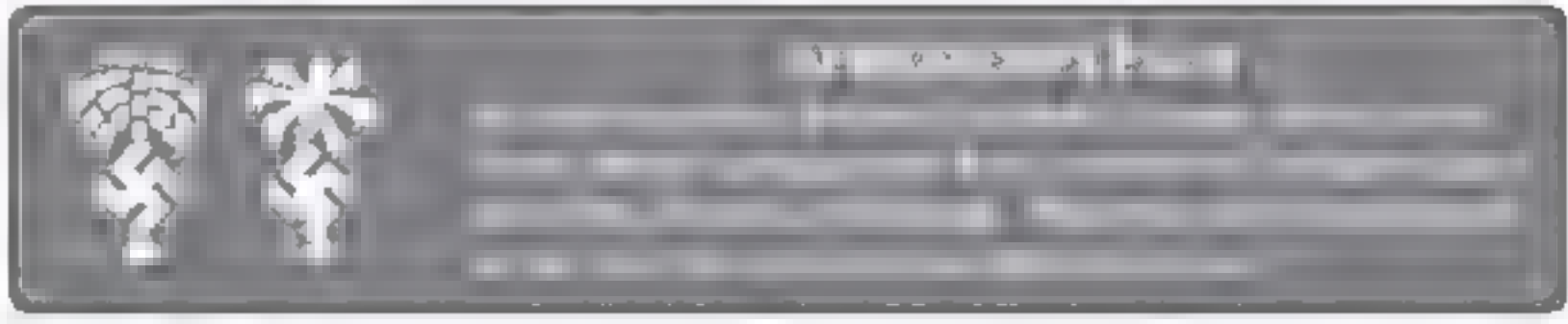
**Kurze* During the preparation for the epic battle of Kursk, some divisions changed their symbols to obscure their identity as they maneuvered into position. Some even reverted back to their regular symbols after Kursk.



AFRIKAKORPS DECALS

The Deutsches Afrikakorps is one of the most iconic units of the war, so it's no surprise that it's also a very popular force in *Flames Of War*.

They have a unique set of markings that warrants their own set of decals.



TANK NUMBERS

Most tanks in the North African theatre used the same 3 digit numbering system as the rest of the German army, using red numbers with a white outline.



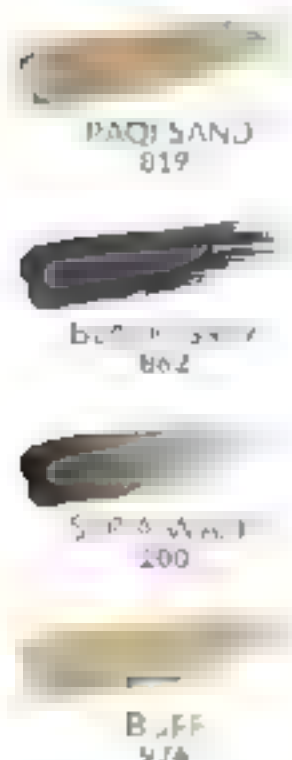
15. PANZERDIVISION NUMBERS

Instead of the usual 3 number tank numbering system, tanks from 15. Panzerdivision in North Africa only had a single large number designating the company.



WEATHERED PAINT

COLOUR PALETTE



BASECOAT, WASH, AND TIDYUP your tank. The example here is a Panzer III in Dark Sand.



PAINT chips and scratches, concentrating on edges and areas of heavy use. Starting with a light colour helps delineate chipped areas, making them stand out.



FILL IN the centre of the chips and scratches with Black Grey (or German Green), leaving the lighter edges showing. Try to keep chips small for a realistic effect.



ADD DECALS to the tank following the guide on the previous pages. See useful tip for applying decals effectively on page 30.



TARGET WASH recesses with Sepia Wash around decals to ensure they are shaded consistently with the rest of the vehicle, as well as to simulate built-up dirt and grease.



DRYBRUSH the whole tank lightly with Buff giving it a dusty appearance. This also helps to give the tank a final highlight, emphasising edges and details. If your vehicle has a darker base colour you could drybrush with Dark Sand or Iraqi Sand instead.

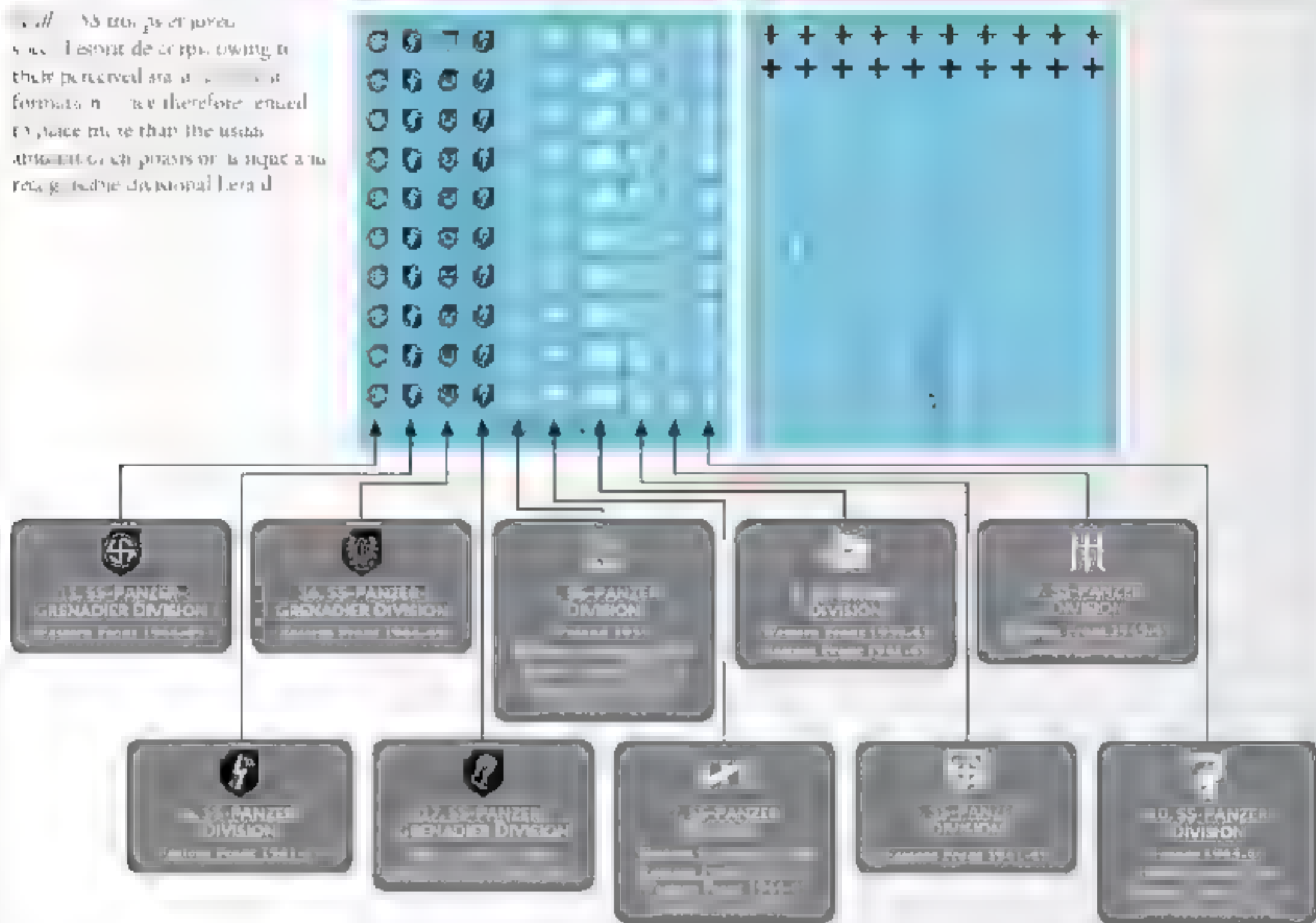


More examples of chipped paint. Note how adding chips or scratches over decals helps set the decals off. Chips and scratches are good places to start streaking from.



WAFFEN-SS DECALS

Waffen-SS troops enjoyed a sense of esprit de corps, owing to their perceived elite status. Unit formations were therefore painted on vehicle hoods more than the usual arrangement of emblems or insignia to recognize divisional herald.



WHERE MARKINGS GO

As with all warlike markings, there is no one correct answer where to put your markings as they could differ from unit to unit.

When you are getting ready to apply your decals the best thing to do is check some historical photos for inspiration. A Google image search or visiting our web site are good places to start.

As a general rule tanks usually have unit numbers painted on the sides, and sometimes, rear of their turrets. There is usually at least one Balkenkreuz visible on each side of the tank, except the front, while divisional symbols can usually be found on the front and rear of vehicles. Below are some examples from Battlefront's collection.

Flamm-Hetzer



Panther (7.5cm)



Panther (7.5cm)



SdKfz 251 (MG)





WAFFENFARBE (EPAULETTE SERVICE COLOURS)

Shoulder boards are the simplest and most visually prominent German insignia. The German *Waffenfarbe* or the arm-of-service colour, denotes the soldier's speciality. This is denoted by coloured piping around the shoulder boards. Glancing at two figures, one with the shoulder boards and one without, the figure with them will seem to have an entire additional level of detail and accuracy. The modelling of the shoulder boards on the miniatures will actually aid you with your painting. As they are both well defined and raised there is no need to guess how big or where to place them, and the hard edge allows more freedom with the brush. Below is a list of the most common colours found in a *Flames Of War* force.

GENERAL STAFF Dark Red 835, 950 Dark Blue 434	GENERALS, ARTILLERY & ANTI-AIRCRAFT Dark Red 835, 950 Dark Blue 434
INFANTRY (GRENADIERS) 950 White	CAVALRY 915 Golden Yellow Yellow
PANZERGRENADIERS & MOTORCYCLE UNITS 823 Luftwaffe Camo Green	PIONEERS 950 Black
MOTORISED RECONNAISSANCE 929 Light Brown	ROCKET & CHEMICAL Dark Red 835, 950 Dark Blue 434
JÄGER & GEBIRGSJÄGER INFANTRY 883 German Camo Bright Green	AIR CREW, FALLSCHIRMJÄGER, ETC 915 Golden Yellow Yellow
SS-GENERALS AND STAFF Dark Red 835, 950 Dark Blue 434	ARMOURED & PANZERJÄGER 835 Salmon Rose
SS-PANZERGRENADIERS & HERMANN GÖRING 951 White	

PAINTING WAFFENFARBE

COLOUR PALETTE

WHITE
Medium Brush

PAINT the whole shoulder strap White.

GER. CAM. DARK GREEN
Fine brush

PAINT the centre Ger. Cam. Dark Green, leaving a fine line of White showing.

You may really wish your whole uniform markings (maybe not for every man, but it can make command much easier).

SMG POUCHES

COLOUR PALETTE

GERMAN FIELD GREY
Large Brush

BASECOAT pouches with German Field Grey.

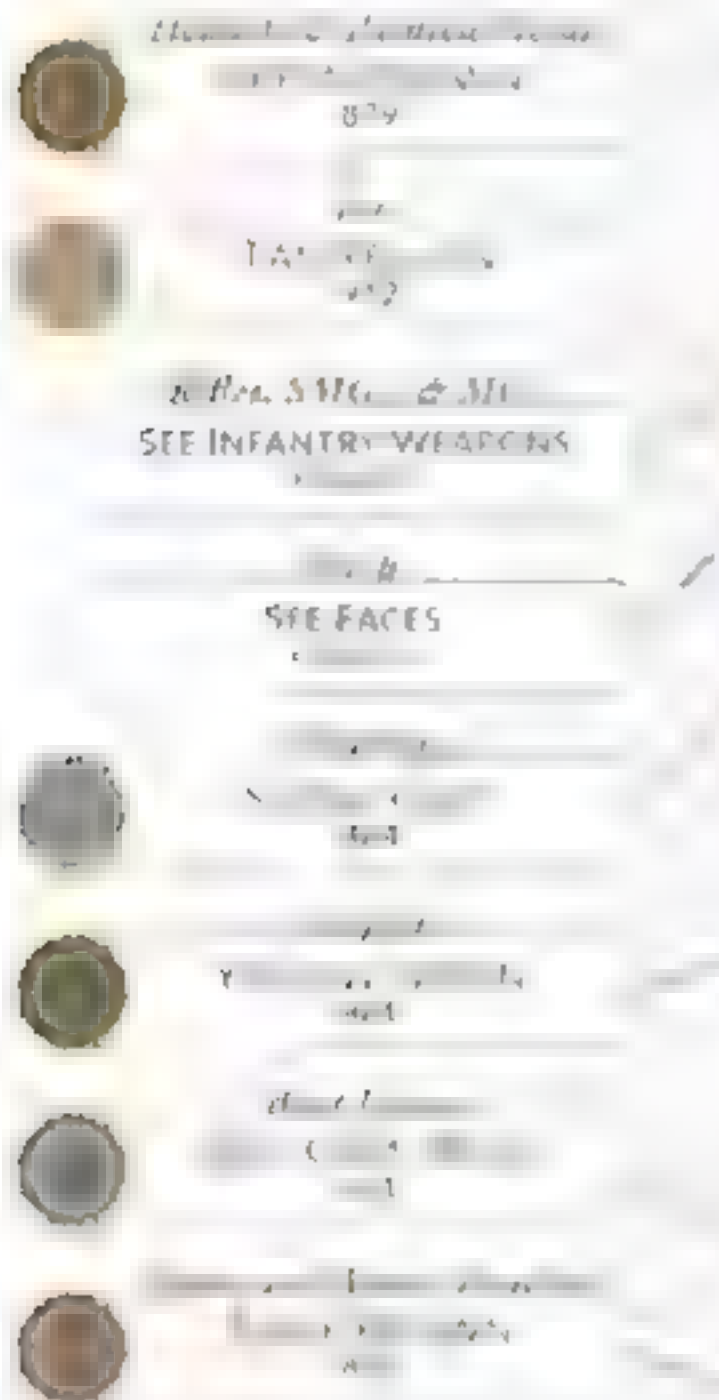
**50% GERMAN FIELD GREY
50% GER. CAM. BEIGE**
Medium Brush

PAINT a mix of German Field Grey and Ger. Cam. Beige, leaving shaded.

GER. CAM. BEIGE
Fine Brush

HIGHLIGHT the edges with Ger. Cam. Beige to increase definition.

AFRIKA KORPS INFANTRY



The *Afrika Korps* uniform, developed by the Tropical Institute of Hamburg, was made from olive-coloured light weight cotton fabric, cut in the same style as the European uniform.

Canvas boots and V-strap suspenders were made to replace the usual leather versions, which were less suited to the desert climate.

Footwear consisted of knee-length green canvas boots, with brown leather reinforcing. Shorter ankle-high boots of the same materials were also made and proved more popular—some soldiers modified their high boots by cutting them down to ankle-length.

AFRIKA KORPS INFANTRY

COLOR GUIDE



YELLOW GREEN
Medium Brush



BASECOAT the uniform with Yellow Green, using two thin coats if necessary for an even coverage.

STONE GREY
Small Brush



PAINT the canvas webbing gear Stone Grey.

BEIGE BROWN
Small Brush



PAINT the leather items in Beige Brown. They could also be black.

SEPIA WASH
Medium Brush



WASH the figure with Black wash or Sepia Wash to add shading. You could use Black Wash instead.

YELLOW GREEN
STONE GREY
Small Brush



HIGHLIGHT raised areas of the uniform using Yellow Green lightened with a little Stone Grey.



SPLINTER PATTERN CAMOUFLAGE

Splittermuster (German for splinter-pattern) was developed by Germany in the late 1920s, and was issued to most Heer units.

The *Zeltbahn* tent quarter in Splinter pattern was the only official Army camouflage until 1942, when they added the smocks and helmet covers, in the same pattern. Only one side of each was printed in *Splittermuster*, while the other side was left white for snow camouflage.

In April 1942 a small number of *Wintertarnanzug* suits, consisting of a padded jacket, trousers, separate hood and mittens were produced. These were also printed only on one side and were left white on the other side.

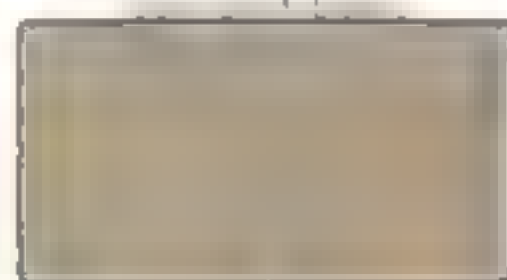
The splinter pattern consists of a disruptive pattern of hard-edged polygons, with sharp corners between coloured patches. A random pattern of dashes (giving splinter its name) was applied in places to improve the camouflage effect.



SPLITTERMUSTER (SPLINTER PATTERN)



The Luftwaffe (like the artwork to the left) used a slightly different version of Splinter (see trousers below). You can paint both of these the same way – just add a bit of Green Ochre to the Ger Cam Beige for the Luftwaffe version.



TROPICAL PANTS

CAPTURED ITALIAN CAMOUFLAGE

The Herman Goering Division in Italy had access to a variety of different uniforms. You may wish to paint some battle worn veterans from North Africa with their old tropical uniforms using Yellow Green for their pants. Alternatively, you can paint their pants in captured Italian camouflage, using Gunship Green, Chocolate Brown and Dark Yellow.

SPLINTER CAMOUFLAGE

COLOUR PALETTE



GER CAM BEIGE Large Brush



BASECOAT helmet and uniform with Ger Cam Beige. Use a large brush to create a mottled effect and to achieve the desired depth and shading.

BLACK WASH Large Brush



WASH with Black Wash to create depth and shading.

GER CAM BEIGE Medium Brush



TIDY UP with Ger Cam Beige, bringing darker shading on the folds and recesses.

GER CAM MEDIUM BROWN Fine Brush



PAINT an angular, zigzag pattern with Ger Cam Medium Brown. Aim to cover approximately one-third of the surface.

LUFTWAFFE CAM GREEN Fine Brush



PAINT patches of Luftwaffe Cam Green between the brown, again aiming to create jagged, angular shapes. Mix in a bit of Ger Cam Bright Green if you want a brighter green.

LUFTWAFFE FELDDIVISION JAGER

COLOUR PALETTE



LUFTWAFFE UNIFORM Medium Brush



BASECOAT the trousers and head cap with Luftwaffe Uniform.

BLACK WASH Medium Brush



WASH with Black Wash to create depth and shading.

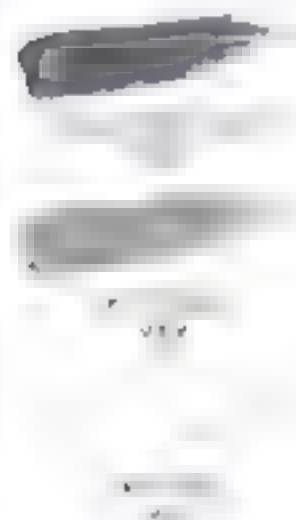
LUFTWAFFE UNIFORM FLAT BLUE Fine Brush



OPTIONALLY HIGHLIGHT with a mix of Luftwaffe Uniform and a Flat Blue.

WHITE CAMOUFLAGE UNIFORMS

COLOUR PALETTE



LONDON GREY Medium Brush



BASECOAT the uniform and helmet with London Grey.

SKY GREY Medium Brush



PAINT with Sky Grey, using darker shades in the folds and recesses.

WHITE Fine Brush



HIGHLIGHT with White using the layering technique (see page 13).

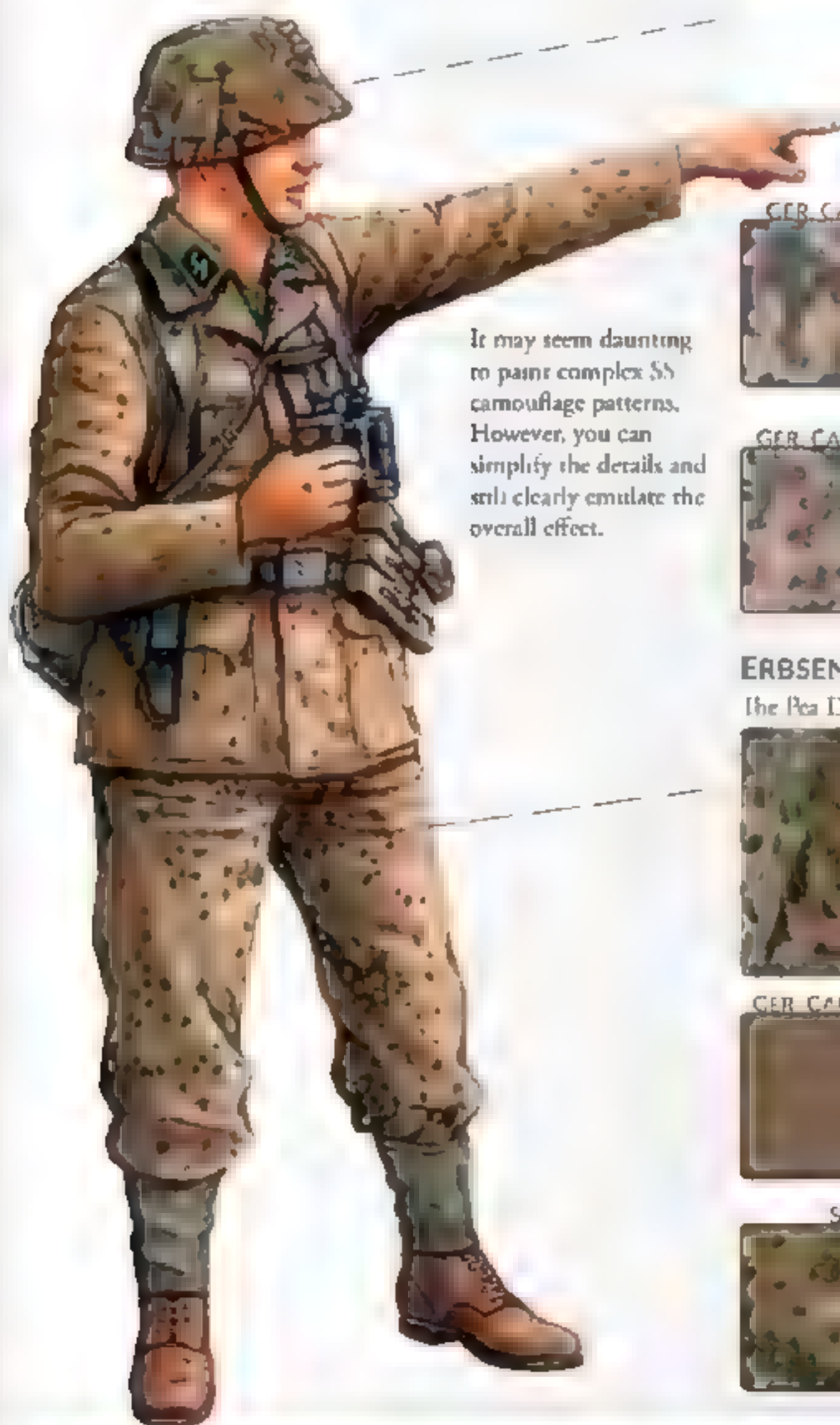


WAFFEN-SS CAMOUFLAGE PATTERNS

Waffen-SS front-line combat formations were easily recognisable from the *Heer* by their distinctive camouflage clothing.

By 1944 several patterns were developed such as Plane Tree, Palm and Oak Leaf. Each of these was produced in several versions with different colours for different seasons, as well as unique printing effects such as blurred edges. All this material was printed with autumn colours on one side and spring or summer on the other, making them reversible and capable of being worn almost all year round. There was also a reversible padded winter uniform with spring Oak Leaf on one side and white on the other.

There were a number of different camouflage schemes. Shown here are some of the more common ones.



It may seem daunting to paint complex SS camouflage patterns. However, you can simplify the details and still clearly emulate the overall effect.

EICHENLAUBMUSTER (OAK LEAF A)

Oak Leaf A was in use from 1943 until the end of the war. Both the spring and autumn sides can use the same base colour.

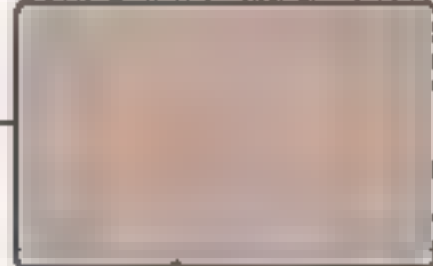
SPRING



AUTUMN



GER. CAM. PALE BROWN



GER. CAM. DARK GREEN



GER. CAM. BLACK BROWN



GER. CAM. BRIGHT GREEN



LIGHT BROWN

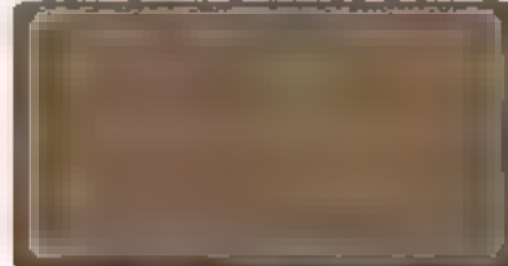


ERBSENMUSTER (PEA DOT PATTERN)

The Pea Dot pattern was produced from 1944.



GER. CAM. ORANGE OCHRE



GER. CAM. DARK GREEN



STONE GREY



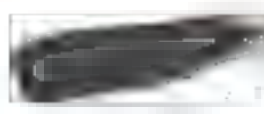
GER. CAM. BRIGHT GREEN





OAK LEAF A

COLOR PALETTE



GER CAM PALE BROWN Medium Brush



BASECOAT the helmet cover and mask with the same color and gathered cuff(s) with Ger Cam. Pale Brown.

GER CAM BLACK BROWN Fine Brush



PAINT a supplied pattern of patches and patterns with Ger Cam. Medium Brown (for the autumn pattern)

SEPIA WASH Large Brush



WASH with Sepia Wash to add shading to the figure.

LIGHT BROWN Fine Brush



PAINT pattern dot of Light Brown within the Ger Cam. Medium Brown area.

GER CAM PALE BROWN Medium Brush



HIGHLIGHT with Ger Cam. Pale Brown and tid, up any messy areas of paint but leave shading in folds and recesses

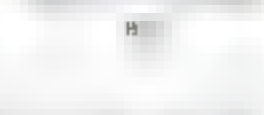


PEA DOT PATTERN

COLOR PALETTE



GER CAM BLACK GREEN



GER CAM ORANGE OCHRE Medium Brush



BASECOAT the torso (excluding the straight sleeves and the pockets on the front) Ger Cam. Orange Ochre

GER CAM DARK GREEN Fine Brush



PAINT anti-air and small irregular patches of Ger Cam. Dark Green.

SEPIA WASH Large Brush



WASH liberally with Sepia Wash to add shading and definition. Add a bit of Black Wash for slightly darker shadows.

STONE GREY Fine Brush



PAINT anti-air dot and patches with Stone Grey or Ger Cam. Pale Brown if you don't have Stone Grey

GER CAM ORANGE OCHRE Fine Brush



TIDY UP with the wash with Ger Cam. Orange Ochre

GER CAM BRIGHT GREEN Fine Brush



ADD anti-air dot of Ger Cam. Bright Green. Paint the helmet cover Oak Leaf A (see above)

BRITISH

*"If you have an important point to make, don't try to be subtle or clever.
Use a pile driver. Hit the point once. Then come back and hit it again.
Then hit it a third time - a tremendous whack.*

-Winston Churchill

Throughout the War the island nation of Britain stood defiantly against the Germans. The well-trained and experienced regiments of the British Army were supported by a selection of powerful tanks and artillery. The British in *Flames Of War* are stubborn defenders who will often hold out against an enemy long after another force may have broken





BRITISH ARMOUR
PAGES 7-27

INFANTRY WEAPONS
PAGE 28

MARKINGS
PAGES 25-27 & 28-29

DECALS
PAGE 30



TANK TRACKS
PAGE 31

SHERMAN TRACKS
PAGE 32

TOOLS
PAGE 33

PAINTING BLACK
PAGE 34

WEATHER EFFECTS
PAGE 35



1939

SEPTEMBER 4-10

The British Expeditionary Force

1940

MAY 10

Germany invades France and the Low Countries

MAY 26 - JUNE 4

British Expeditionary Force

French Dunkirk

JUNE 20

Italy declares war on France and Britain

DECEMBER 9 - FEBRUARY 9

British launch Operation Compass and destroy Italian forces in Egypt

1941

MARCH 17

German seize in North Africa Tobruk besieged

APRIL 4

British troops sent to reinforce Greek Army

MAY 15 AND JUNE 13

British launch Operation Breach and evacuate British troops from Greece

MAY 20

British and Commonwealth forces withdraw from Cyrenaica following German invasion

JUNE 11

British launch Operation Crusader and invade Syria

NOVEMBER 18

British launch Operation Crusader and recapture Cyrenaica

1942

JANUARY - JUNE

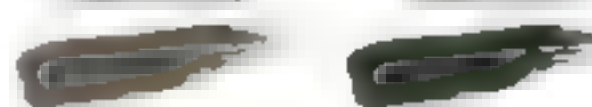
The battle of Gazala pushes the Eighth Army on El Alamein

JULY - OCTOBER

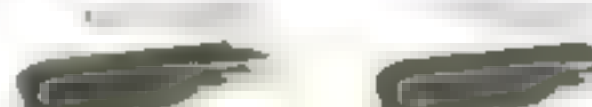
British and Commonwealth forces fight the Battle of El Alamein



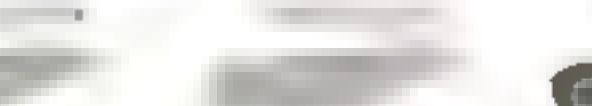
Matilda II (2nd)



Cruiser Mk III (2nd)



Cruiser Mk IV (2nd)



Crusader (2nd)



B&F Infantry Tanks

All vehicles and guns belonging to the Infantry Tank Companies, Divisional Cavalry Squadrons, or Rifle Companies, and those from Divisional support units had wavy diagonal and horizontal bands in Dark Green G4 (Ger Cam Dark Green) painted over the basic colour of Khaki Green G3 (Olive Drab)

B&F Armour

Light and cruiser tanks from the Armoured Regiments of the 1st Armoured Division had their khaki Green G3 covered by Light Green G15 (Reflective Green) over most of the vehicle, leaving wavy diagonal and horizontal bands of Khaki Green G3 (Olive Drab) as the disruptive camouflage colour

Caunter Camouflage

A lot of 7th Armoured Division's tanks were painted in a three colour camouflage scheme known as Caunter. This angular scheme was made up of three colours in a complex pattern of straight disruptive lines

Desert Colours

Desert camouflage sparked quite a debate as far as what colours and patterns were best. However, after much discussion and testing, a simple yellow sand colour, Light Stone No 61 (Dark Sand) was used for the duration of 1941 and into 1942

NOVEMBER 2:
Operation Supercharge at El Alamein, results in the defeat of Axis forces in Egypt.

NOVEMBER 8:
Operation Torch, a joint US-British force lands in Africa.

1943

MARCH 31:
British Eighth Army assaults the Mareth Line in Tunisia.

MAY 13:
German and Italian troops in North Africa surrender.

JULY 8-10:
Allies invade Sicily.

SEPTEMBER 8:
Italy surrenders to the Allies.

SEPTEMBER 9:
Allies land at Salerno in Italy.

1944

JANUARY 4 - MAY 31:
Battle of Monte Cassino begins.

JANUARY 22 - JUNE 5:
Allies land at Anzio.

JUNE 5:
Allies liberate Rome.

JUNE 6:
D-Day landings in France.

JUNE 6 - AUGUST 6:
British and Commonwealth forces win the bloody Battle of Caen.

JULY 25-30:
Allies breakout of Normandy.

AUGUST 12-21:
Allied forces close the Falaise Pocket and destroy the German Seventh Army.

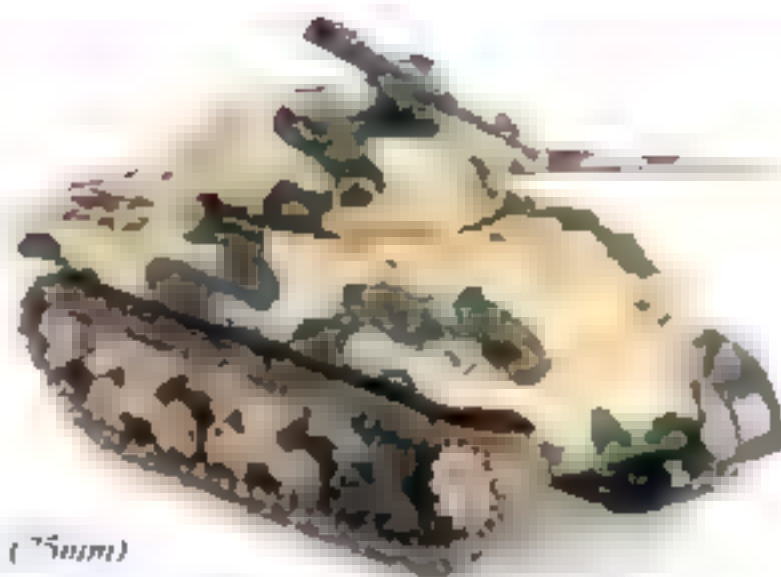
SEPTEMBER 17:
Operation Market Garden.

SEPTEMBER - OCTOBER:
Canadian and British forces clear the Scheldt region.

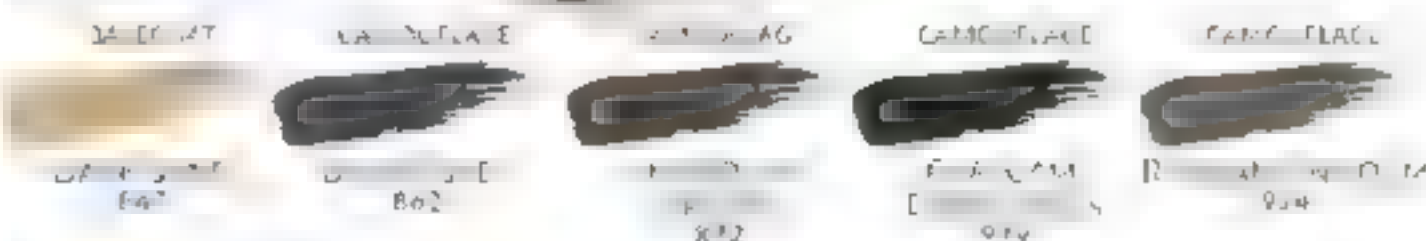
1945

MARCH 23:
British cross the Rhine with Operation Plunder.

MAY 7:
Germany unconditionally surrenders.



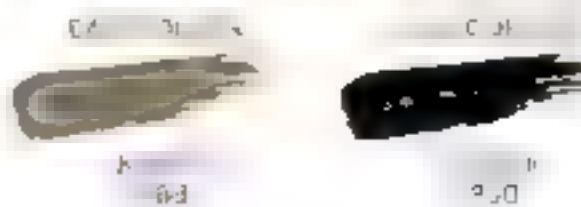
Sherman (75mm)



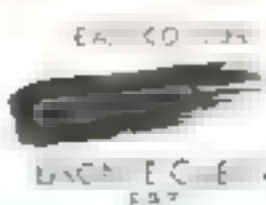
Lend-lease valentine (6pdr)



Autocar (75mm)



Sherman (75mm)



US Equipment

In late 1941 the first of the US lend-lease tanks arrived in North Africa. These were immediately painted in the many various camouflage patterns found in the Eighth Army in North Africa.

Service Colour

The British exported tanks, vehicles and other equipment to the Soviet Union as a part of the Lend-lease program. Tanks, such as this Valentine, were shipped in the standard S.C.C. 2 Service Colour (Khaki Grey) and were seldom repainted.

Sicily and Italy

When the British Army moved out of North Africa and into Italy, a new scheme was applied to their vehicles. This one had a base of Light Mud (Khaki) with cloud-shaped patches of black to better match the hilly terrain of the Italian countryside.

Northwest Europe

During the build-up to the invasion of France, the British switched their basic scheme from Service Colour to S.C.C. 15 Olive Drab. This colour was intended as a match for the US Olive Drab, but it quite quickly faded to a greener shade. All vehicles were thus painted and prepared for the invasion.



EIGHTH ARMY DESERT ARMOUR

COLOUR PALETTE



DARK SAND
Large Brush



BASECOAT your tank with Dark Sand. Two thin coats are better than one thick coat. For such a light colour, you may find it easier if you use a white or light grey undercoat.

DARK SAND
Small Drybrush

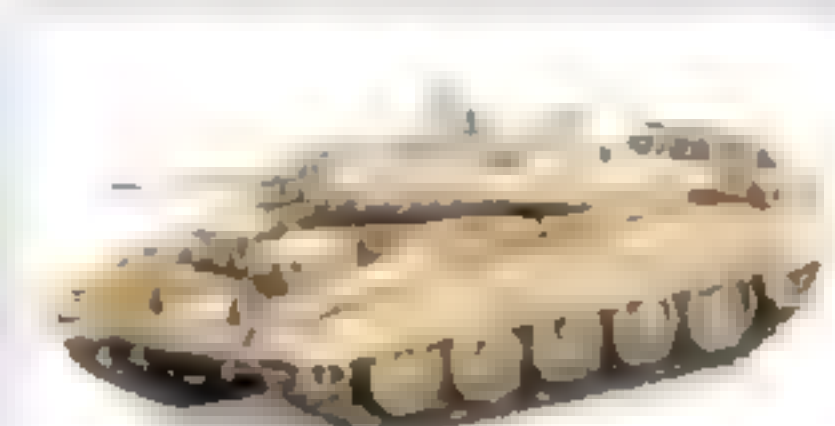


TIDY UP the wash with Dark Sand using a combination of drybrushing and layering (see page 12-14).

WASH
Large Brush



WASH the tank with Sepia Wash or Black Wash (or a mix of the two). Try to achieve an even coverage over the whole tank.



WASH the tank by painting the wash and then drybrushing the wash and wash. Wash the tank with a mix of Sepia Wash and Black Wash. Try to achieve an even coverage over the whole tank. Wash the tank with a mix of Sepia Wash and Black Wash. Try to achieve an even coverage over the whole tank.

DESERT SAND CAMOUFLAGE

COLOUR PALETTE



DARK SAND
RUSSIAN UNIFORM
Large Brush



BASECOAT your tank with Dark sand. **PAINT** Cloud-shaped patches of Russian Uniform. Camouflage was applied from a standard template (see our website for more details).

DARK SAND
RUSSIAN UNIFORM
Large Brush



TIDY UP the wash with Dark sand & Russian Uniform using a combination of drybrushing and layering, leaving darker shading in recessed areas.

SEPIA WASH
Large Brush



WASH the tank with Sepia Wash to add shading.

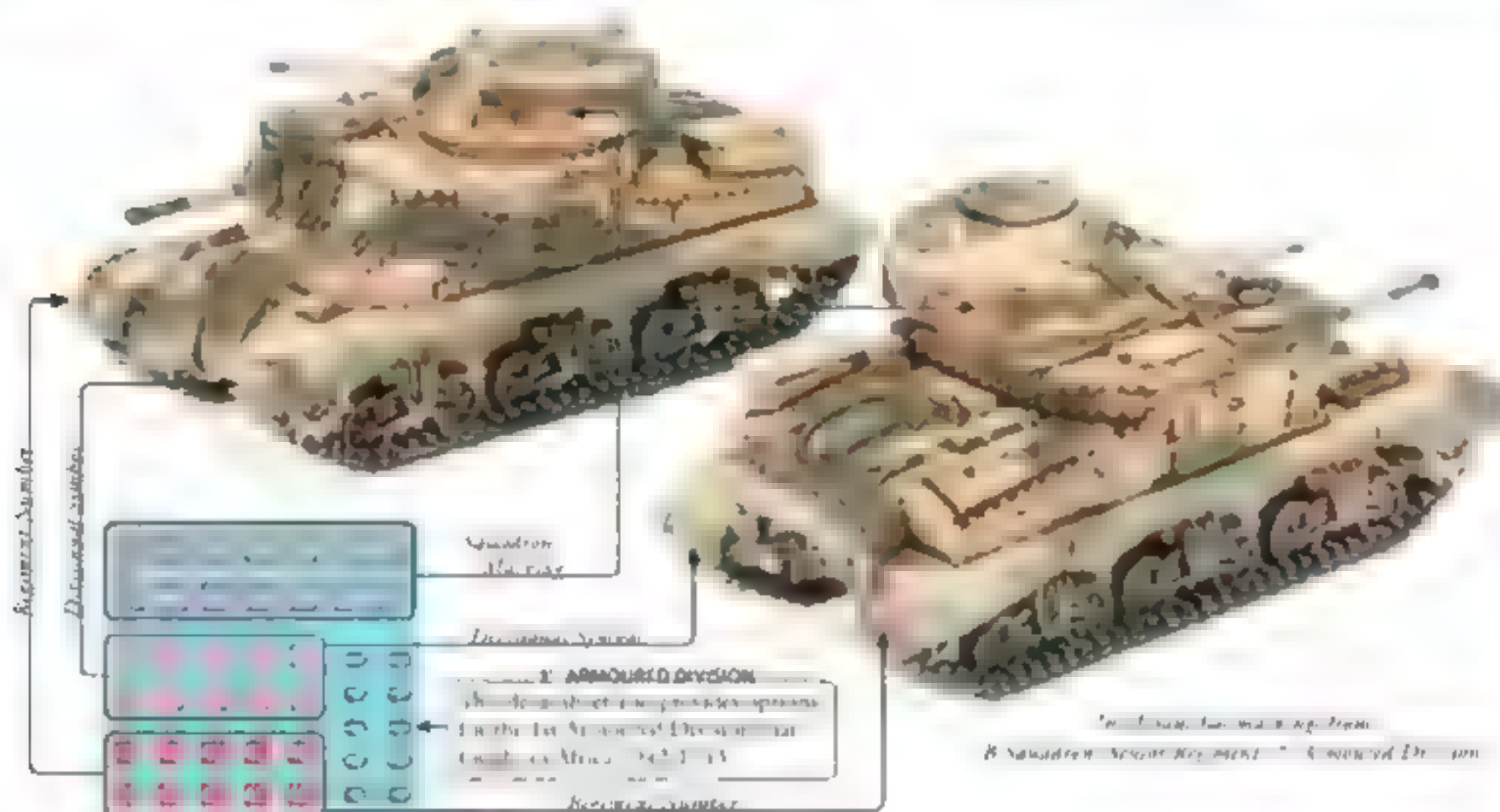
TRAP SAND
Small Drybrush



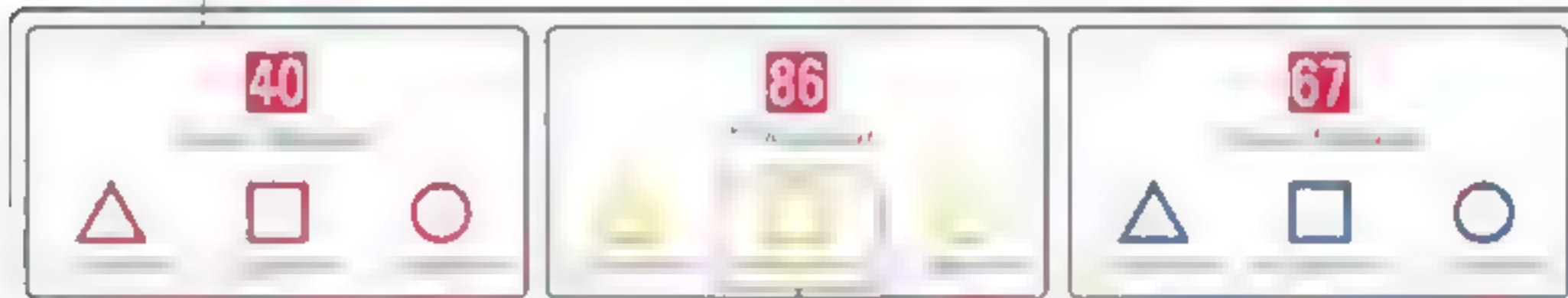
DRYBRUSH the tank with Trap Sand, concentrating on edges, raised details, and upper surfaces to add highlights and give the tank a weathered, dusty finish.



MID-WAR ARMoured SQUADRON TANK MARKINGS



From left to right: 1st Armoured Division, 8th Armoured Division, 1st Armoured Division

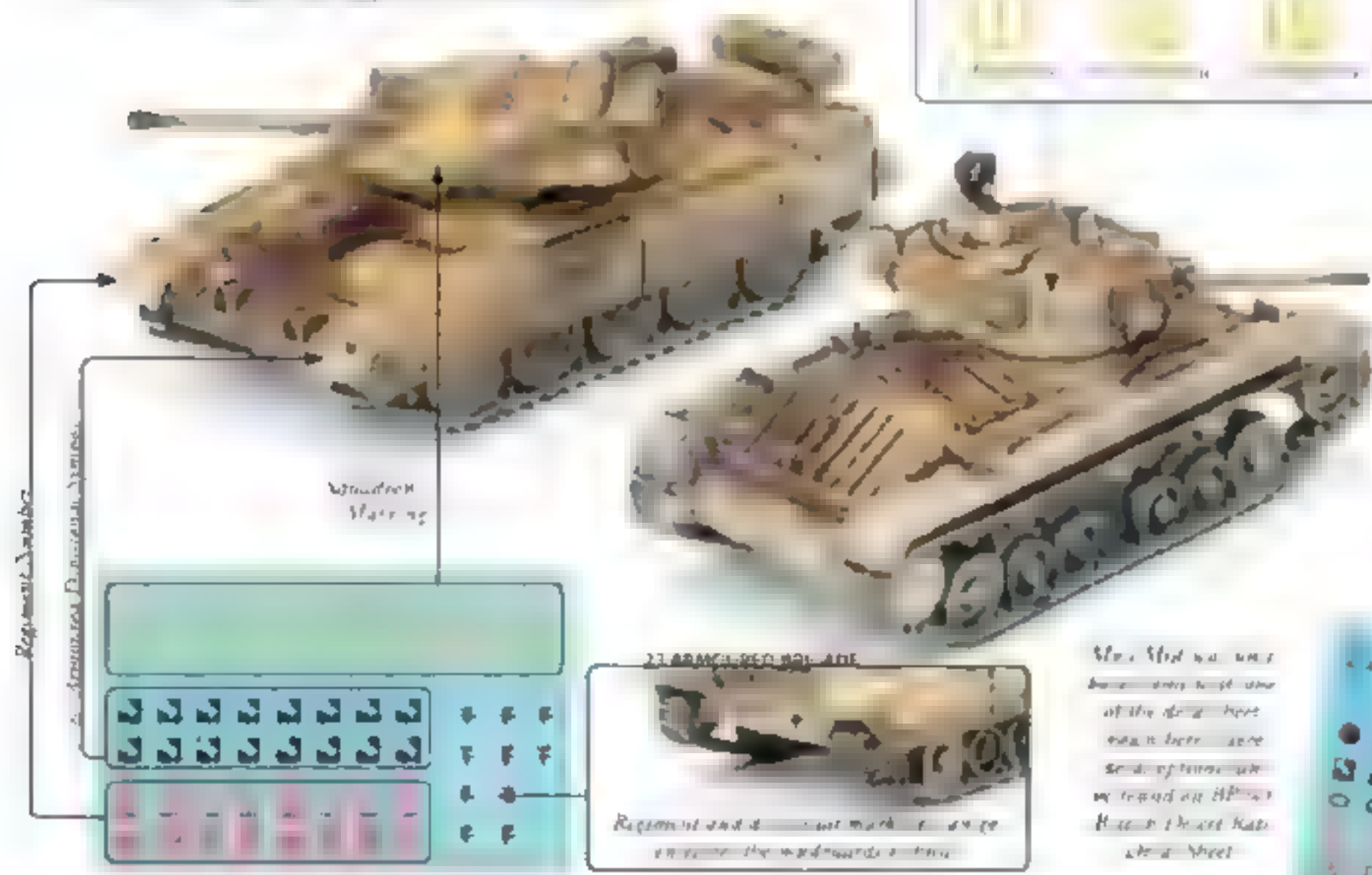
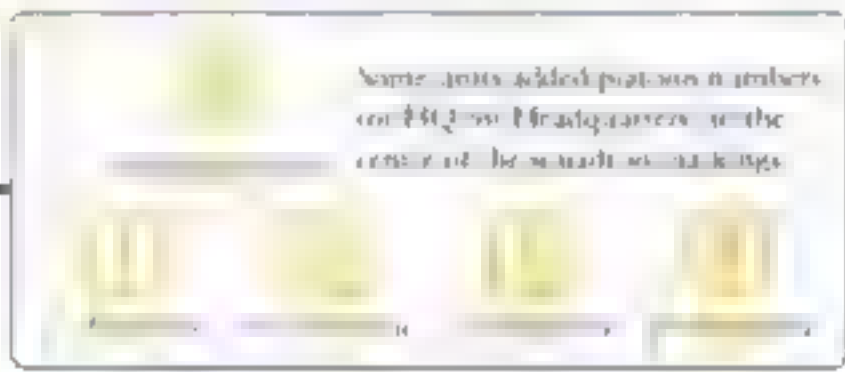


SQUADRON MARKINGS

Each tank in a squadron has its own set of markings. The shape and colour shows the squadron and division.

These markings are on the marking board.

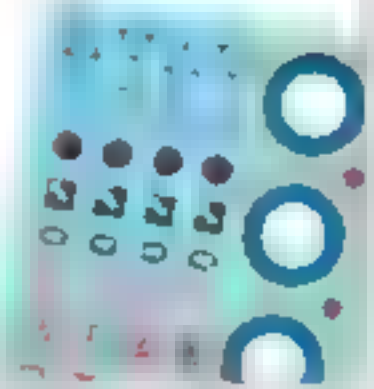
• 1st Armoured Division • 8th Armoured Division • 1st Armoured Division



21 ARMoured DIVISION

Regiment and divisional markings are on the marking board.

Some units added position numbers on the marking board to show the position of the tank in the squadron.





BRITISH SERVICE COLOUR

CHURCHILL III

CHURCHILL III

The Churchill tanks of Kingforce were sent to the desert for Operation Napierbairge. These Churchill's were painted in standard desert colours.

More Churchill's fought in Tunisia sporting Service Colour and Dark Brown camouflage. Crews often mixed up a mud paste and applied it to their tanks as additional camouflage.

COLOUR PALETTE



KHAKI GREY
Large Brush



BASECOAT your tank with Khaki Grey. Two thin coats are preferable to one thick coat, and you may need a primer if you use a white or light grey undercoat.

GEL CAM MEDIUM BROWN
Large Brush



PAINT Camouflage patches with Gel Cam Medium Brown, covering the main body on the lower parts of the tank. Road wheels should be all be one solid colour.

SEPIA WASH
Large Brush



WASH the tank with Sepia Wash to add shading and depth to the model.

KHAKI GREY
Medium Brush



TIDY UP the wash with Khaki Grey using a combination of drybrushing and lowering, leaving darker shading in recessed areas.

GEL CAM MEDIUM BROWN
Medium Brush



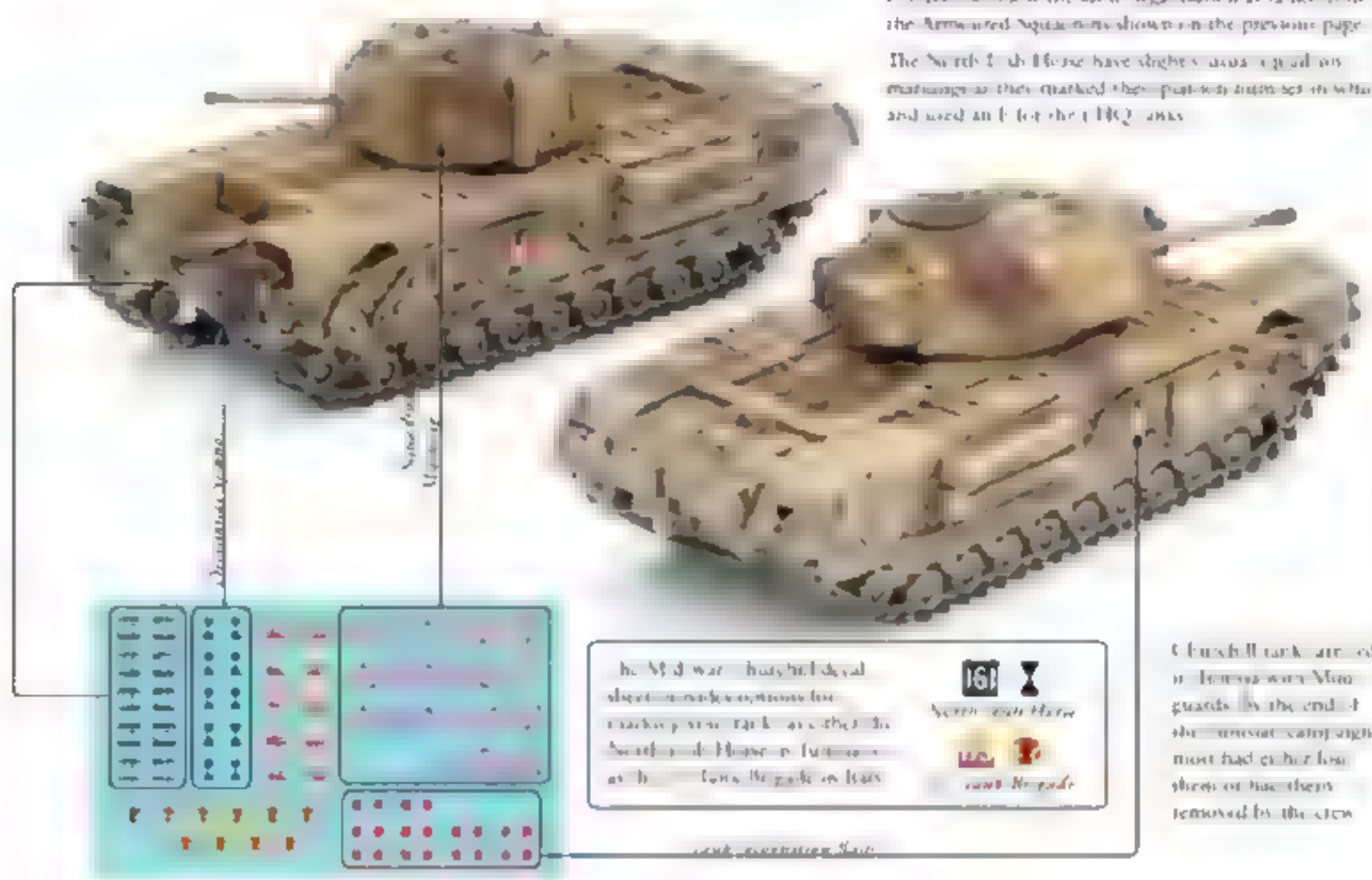
TIDY UP the disruptive camouflage areas in a similar way using Gel Cam Medium Brown.

TRACI SAND
Small Drybrush



DRYBRUSH the tank with Traci Sand, often using on edges raised details, and upper surfaces to add highlights and give the tank a weathered, dusty finish.

MID-WAR CHURCHILL TANK MARKINGS



BRITISH LATE-WAR ARMOUR

FOUR PALETTE



BASECOAT your tank with Bronze Green. Two thin coats are preferable to one thick one. A term used is you can use a Bronze Green spray for your undercoat.



TIDY UP the tank with Russian Uniform using a combination of drybrushing and ageing (see page 14), while leaving the recesses dark.



WASH the tank with Black Wash. Try to achieve an even coverage over the whole tank, leaving the wash pool in the recesses without building up too much on flat surfaces.



DRYBRUSH the upper surfaces of the vehicle with Iraqi to add highlights, particularly on edges and raised detail.

LATE-WAR ARMoured DIVISION MARKINGS

Below is a diagram explaining how the marking system for typical British armoured divisions worked. The Late war Decal sheet has markings of the divisions shown below. The late war markings are very similar to the Mid war markings, but Division and Regiment numbers were changed in an effort to confuse the enemy. Check out the website for more in-depth articles.

ARMoured DIVISION INSIGNIA IN NORMANDY



Guards Armoured Division



7th Armoured Division



11th Armoured Division



4th Canadian Armoured Division

Guards Armoured Division



Armoured Division Brigades

Armoured Brigade

50

Brigade HQ

51 **52** **53**

Armoured Regiments

54

Motor Battalion

Infantry Brigade

60

Brigade HQ

61 **62** **63**

Rifle Battalions

64

Machine gun Battalion

Other Arms of Service

77

Anti-tank Regiment
Royal Artillery

41 **46**

Field Squadrons,
Royal Engineers

44

Armoured Car Regiment

73

Anti-aircraft Regiment

74 **76**

Field Regiments
Royal Artillery

45

Armoured Recce Regiment

5 Guards Armoured Brigade - Guards Armoured Division

Brigade HQ

50



2nd Armoured Battalion
Grenadier Guards
(Senior Regiment)

51



Regimental HQ



A Squadron



B Squadron



C Squadron

1st Armoured Battalion
Coldstream Guards
(2nd Regiment)

52



Regimental HQ



A Squadron



B Squadron



C Squadron

2nd Armoured Battalion
Irish Guards
(Junior Regiment)

53



Regimental HQ



A Squadron



B Squadron



C Squadron

Each Squadron is usually 20 tanks

54

1st Motor Battalion
Grenadier Guards





79TH ARMoured DIVISION

122

Buffalo
Armoured Transports

124

AVRE
(Armoured Vehicle Royal Engineers)

157

Kangaroo
Armoured Transports

Some Buffaloes were converted into the form of assault tanks such as the Buffalobuster. Whilst the Buffalobuster was a very effective vehicle, it was not the Buffalobuster that was the most common.

31st Army Tank Brigade

992



Regimental HQ



A Squadron

B Squadron

C Squadron

Markings above are for the 9th Battalion Royal Tank Regiment, equipped with Buffaloes.

11th Royal Armoured Corps (the Buffaloes) the same markings but use blue instead of yellow.

Armoured Recce Regiment

45



Regimental HQ

A Squadron

B Squadron

C Squadron

An Armoured Recce Regiment would have a similar role to the armoured cars, but with a mix of Shermans and Sentinels in Italy.

Armoured Car Regiment

44



Regimental HQ

A Squadron

B Squadron

C Squadron

Armoured Car Regiments were equipped with a mix of Shermans and Sentinels in Italy.

BRITISH ARMOUR IN ITALY

Armoured Division Insignia in Italy



1st Armoured Division



6th Armoured Division



5th Canadian Armoured Division



6th South African Armoured Division

Independent Armoured Brigades in Italy



9th Armoured Brigade



23rd Armoured Brigade



4th New Zealand Armoured Brigade



21st Tank Brigade

OTHER TANK MARKINGS

5 15 27 41

BRIDGE WEIGHTS: Bridge classification numbers identified whether a vehicle was able to cross a bridge or not. Most vehicles only have one bridge weight on the front of the vehicle. Use the 5 on small vehicles like armoured cars, trucks or half-tracks. Use the 15 on Stuart tanks. Use the 27 on medium tanks like Cromwells and Shermans and the 41 on heavy tanks like Churchill and Centurions.

SERIAL NUMBERS: Each vehicle has a white serial number. The 1 series of numbers belongs to tanks, the 2 series belongs to half-tracks and the 3 series belongs to armoured cars and carriers.

ALLIED STARS: Most British vehicles have a small star on each side and often the rear. Most vehicles also have a large star as an air recognition symbol on the cab or the top of the turret.



TYPICAL INFANTRY DIVISION MARKINGS

Below is a diagram of a typical Infantry Division, showing the various units and their markings. The markings are shown in a simplified manner, using numbers and symbols to represent the units.

BRITISH INFANTRY DIVISIONS

50th
Infantry
Division

51st
Infantry
Division

78th
Infantry
Division

1st
South African
Infantry Division

1st Canadian
Infantry
Division

4th Indian
Infantry
Division

2nd
New Zealand
Infantry Division

Infantry Division

40th Infantry Division HQ

1st Brigade

91 80 50
Infantry Battalions

2nd Brigade

84 75 92
Infantry Battalions

3rd Brigade

60 62 89
Infantry Battalions

Other Arms of Service

88 71 53
Field Regiments Royal Artillery

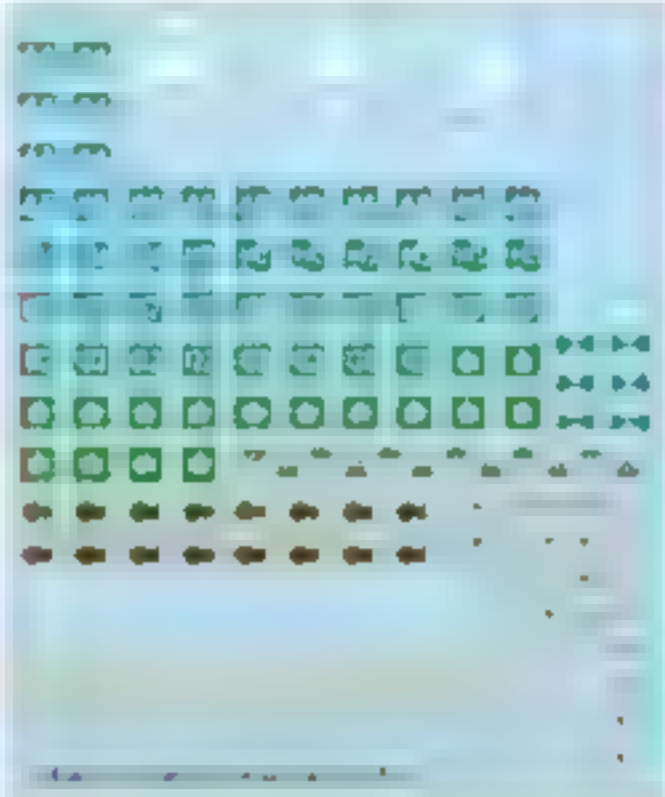
55
Light Anti-aircraft Regiment

81
Reconnaissance Regiment

51
Machine gun Battalion

78 70 57
Field Companies Royal Engineers

96
Anti-tank Regiment



BRITISH INFANTRY IN THE DESERT

Helmets & Painted Metals
DARK SAND
847

Stone Grey
STONE GREY
819

Stone Grey
STONE GREY
884

Flesh
SEE FACES

R. Hets. SMGs & MGs
SEE INFANTRY WEAPONS

Stone Grey
STONE GREY
819

Stone Grey
STONE GREY
819



British troops in North Africa wore a uniform consisting of khaki drill shorts or slacks with long-sleeved Aertex shirts.

The light khaki drill fabric was good in the hot desert sun, but was usually insufficient for the cold desert nights.

Webbing equipment was simple raw canvas, not treated with Blanco (the coloured cleaning paste which uniform regulations required for troops in other theatres).

Metal items such as brass buckles were left unpolished to reduce potential glare.

DESERT UNIFORMS AND WEBBING

COLOR PALETTE



IRAQI SAND
Medium Brush



BASECOAT the uniform with Iraqi Sand, using multiple thin coats if necessary to get an even coverage.

STONE GREY
Small Brush



BASECOAT the webbing gear and rifle sling with Stone Grey.

KHAKI
Medium Brush



BASECOAT the socks with Khaki.

SEPIA WASH
Medium Brush



WASH the figure liberally with watered down Sepia Wash since you are washing over light colours.

IRAQI SAND
Small Brush



HIGHLIGHT the uniform with Iraqi Sand, concentrating on folds and raised details.

BRITISH LATE-WAR INFANTRY



BRITISH OFFICERS



BRITISH BATTLEDRESS

COLOR PALETTE



ENGLISH UNIFORM Large Brush



BASECOAT the uniform English Uniform, using two thin coats if necessary to achieve an even coverage

RUSSIAN UNIFORM Medium Brush



BASECOAT all webbing equipment with Russian Uniform. Alternatively, Paint it plain Khaki

BLACK WASH Large Brush



WASH the figure liberally with Black Wash. Optionally, add a touch of US Dark Green to give it a greener tone

ENGLISH UNIFORM Medium Brush



PAINT the uniform with English Uniform, leaving dark patches in the recessed areas

RUSSIAN UNIFORM STONE GREY Small Brush



HIGHLIGHT the webbing equipment with a mix of Russian Uniform and Stone Grey or plain Khaki

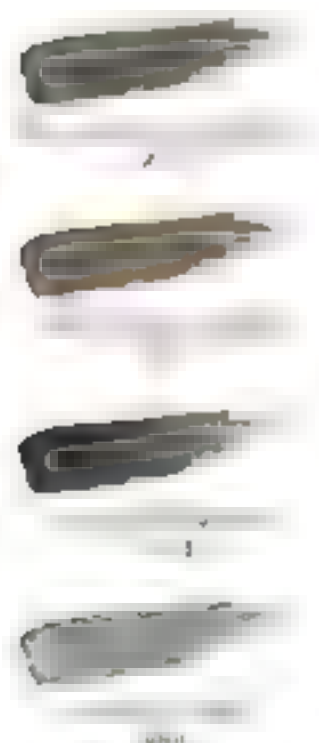
ENGLISH UNIFORM KHAKI Small Brush



HIGHLIGHT raised areas of the uniform for a brighter, higher-contrast look

HELMETS

COLOR PALETTE



RUSSIAN UNIFORM Large Brush



BASECOAT the helmet with Russian Uniform

US FIELD DRAB Medium Brush



PAINT the helmet camouflage strip US Field Drab

BLACK WASH Large Brush



WASH the helmet liberally with Black Wash to add shading

STONE GREY Large Brush

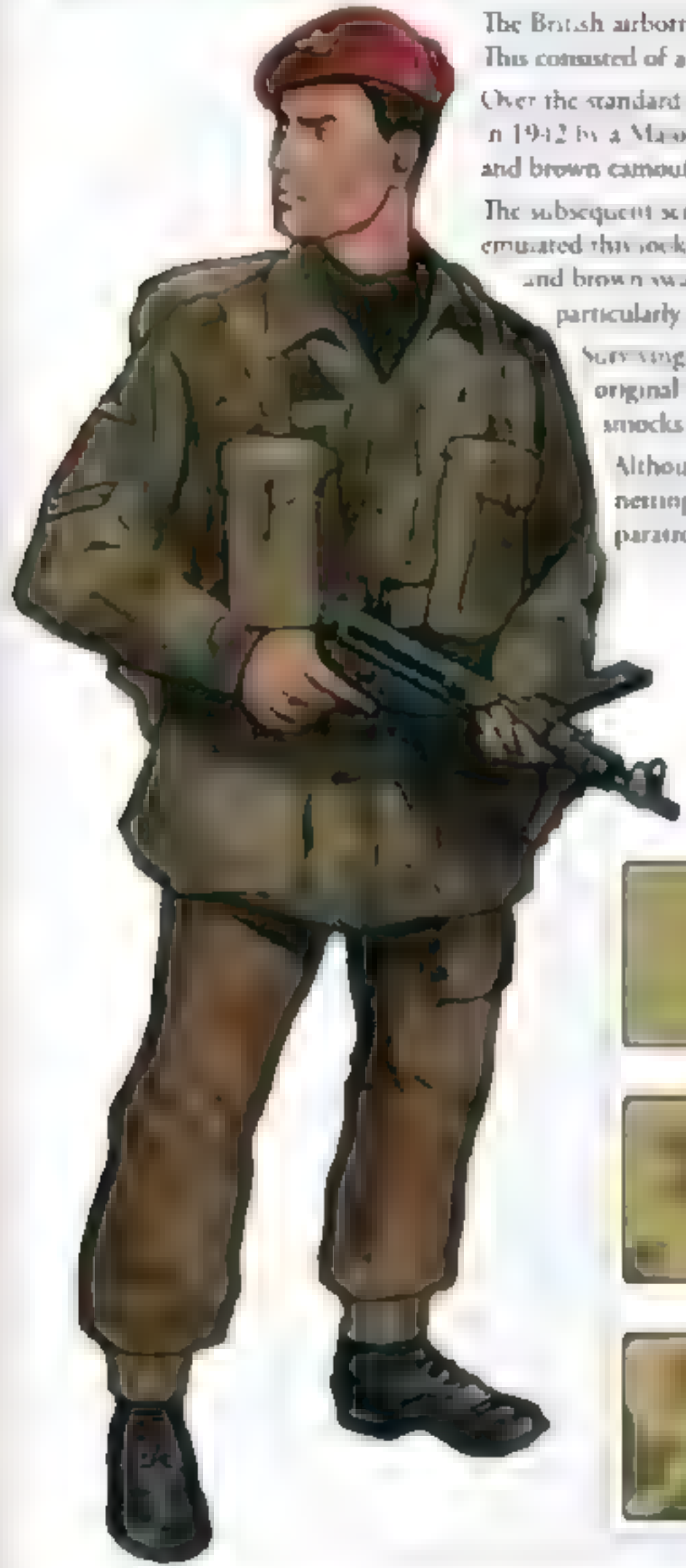


HIGHLIGHT some of the helmet strips with Stone Grey





BRITISH PARATROOPERS



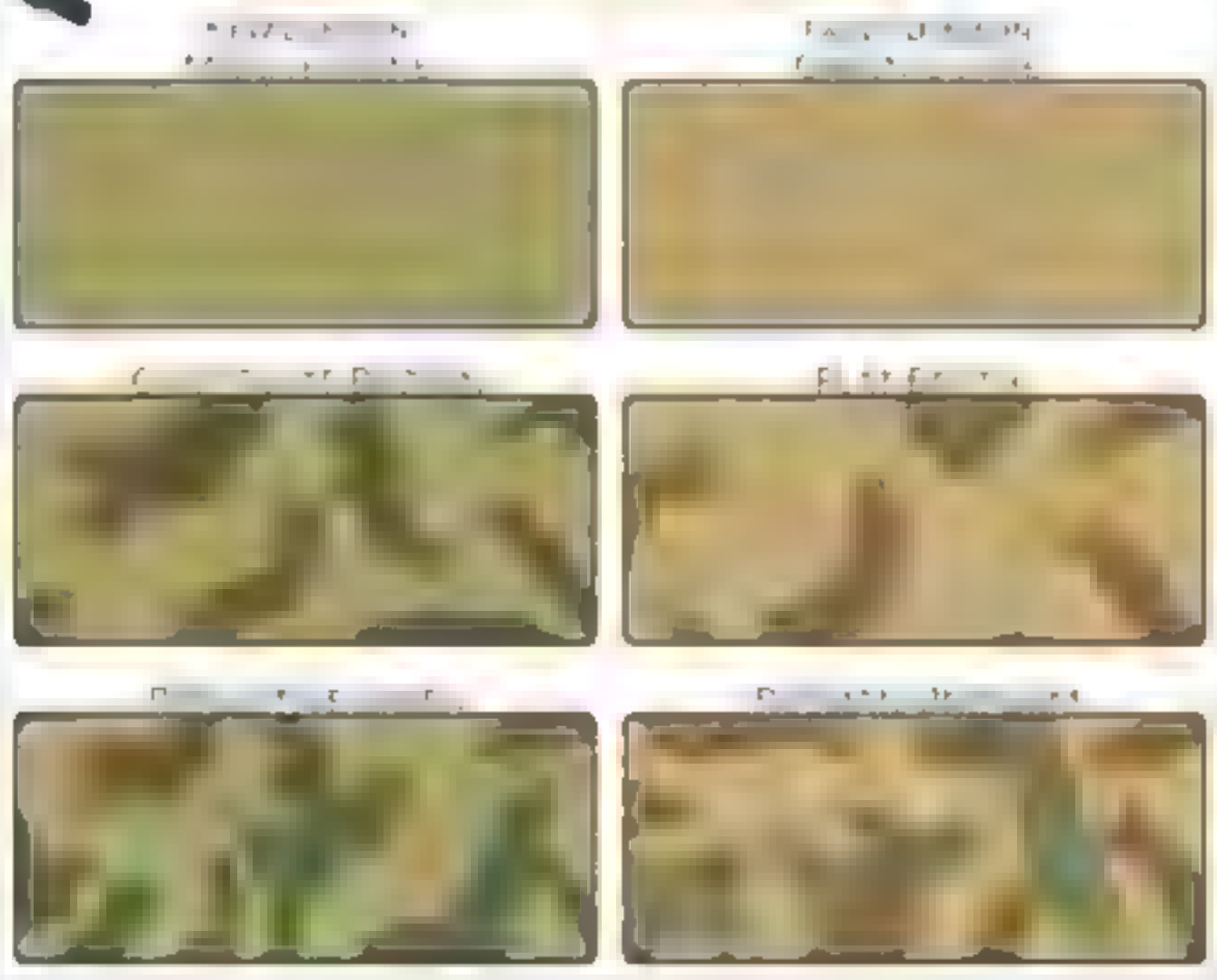
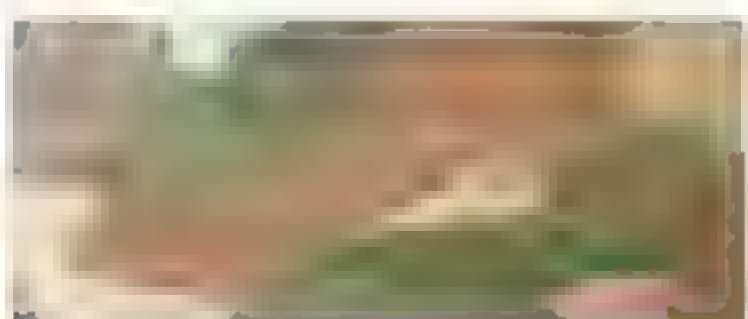
The British airborne soldier like his comrades from the rifle companies wore the Battledress. This consisted of a short jacket and trousers in a green-brown dark khaki.

Over the standard Battledress they wore their unique Denison camouflage smock, designed in 1942 by a Major Denison. The original Airborne Smock Denison Camouflage had green and brown camouflage colours hand-painted with a large brush.

The subsequent screen printed pattern which was in use by Operation Market Garden emulated this look, including prominent brush strokes, so if your application of the green and brown swatches is somewhat streaky or patchy, all the better. The dyes used were not particularly colourfast, and faded quite quickly with wear.

Surviving examples have a very muted, washed-out appearance quite different to their original factory-fresh look. You may want to paint some or all of your paratroops' smocks with faded colours, making it clear that they have seen some use.

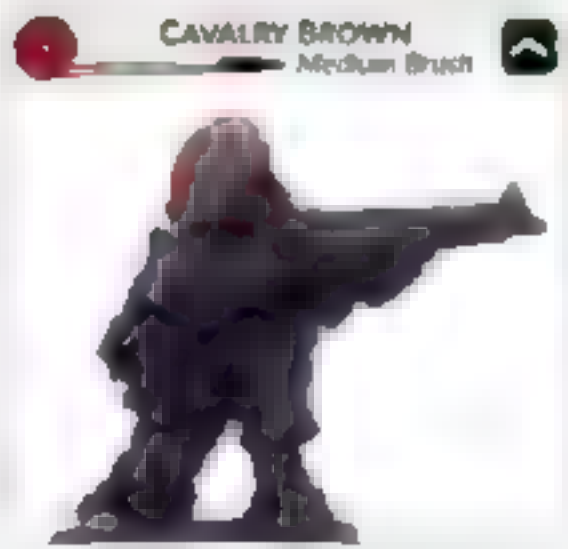
Although equipped with their own special design of steel helmet, covered with netting to which strips of coloured camouflage fabric could be tied, some British paratroops still wore their famous red beret into battle.



AIRBORNE BERETS



BASECOAT the beret with Hull Red



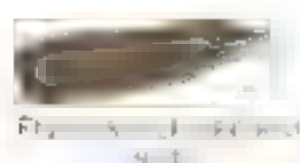
HIGHLIGHT with Cavalry Brown, leaving the shadowed Hull Red.



HIGHLIGHT the edge of the beret with a mix of Cavalry Brown and Flat Red.

AIRBORNE CAMOUFLAGE

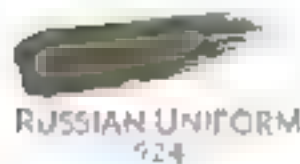
COLOUR PALETTE



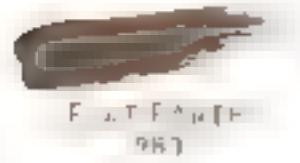
FLAT EARTH 983



GREEN OCHRE 914



RUSSIAN UNIFORM 924



FLAT EARTH 983

ENGLISH UNIFORM Large Brush



BASECOAT the smock English Uniform, leaving the deepest recesses black

GREEN OCHRE Medium Brush



HIGHLIGHT the English Uniform with Green Ochre

RUSSIAN UNIFORM Fine Brush



PAINT irregular patches of Russian Uniform, or Reflective Green, covering roughly a quarter of the smock

FLAT EARTH Fine Brush



PAINT Flat Earth in irregular patches so that roughly half the smock is covered in camouflage

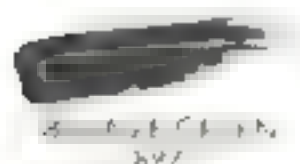
GREEN OCHRE Small Drybrush



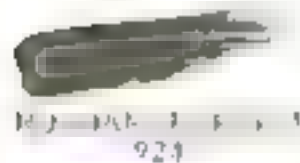
DRYBRUSH lightly with Green Ochre to break up the hard camouflage lines while leaving the recesses darker

AIRBORNE HELMETS

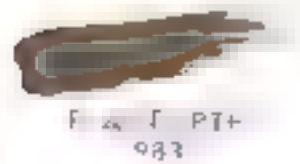
COLOUR PALETTE



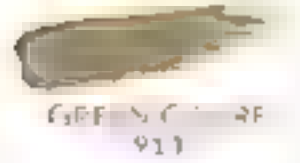
BRONZE GREEN 897



RUSSIAN UNIFORM 924



FLAT EARTH 983



GREEN OCHRE 914

BRONZE GREEN Large Brush



BASECOAT the helmet Bronze Green

RUSSIAN UNIFORM Small Drybrush



DRYBRUSH the helmet with Russian Uniform

FLAT EARTH Medium Brush



PAINT all of the Hessian strips Flat Earth

GREEN OCHRE Medium Brush



RANDOMLY repaints half of the Hessian strips Green Ochre

GREEN OCHRE Medium Brush



DRYBRUSH the helmet lightly with Green Ochre to soften the camouflage colours

SOVIET

"The Red Army and Navy and the whole Soviet people must fight for every inch of Soviet soil, fight to the last drop of blood for our towns and villages... Onward, to victory!"

Joseph Stalin

With the fascist invader on their doorstep, the Soviet people were conscripted in their millions and thrown forward, often without the best equipment and certainly without a great deal of training. But the Soviet Union and her Red Army were quick to adapt. Mass production and increased combat experience produced a unique fighting force to rival that of the Germans. In *Flames Of War* the Soviet army is plentiful, fielding larger forces than any other nation.



SOVIET ARMOUR
PAGE 8

AIR RECOGNITION
PAGE 9

TOOLS
PAGE 10

MARKINGS
PAGE 11

DECALS
PAGE 12

SOVIET TRACKS
PAGE 13

TANK TRACKS |
PAGE 14

INFANTRY WEAPONS |
PAGE 25

| WEATHER EFFECTS
PAGES 31 & 32



SOVIET ARMOUR

COLOUR PALETTE



CAM. OLIVE GREEN Large Brush



BASECOAT your tank with Cam. Olive Green. Two-ton coats are preferable to one thin coat. Alternatively you can use a Cam. Olive Green spray can for your undercoat.

BLACK WASH Large Brush



WASH the tank with Black Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

CAM. OLIVE GREEN Large Brush



TIDY UP the basecoat with Cam. Olive Green (see page 15) using a combination of drybrushing and wetting, while leaving the recesses dark.

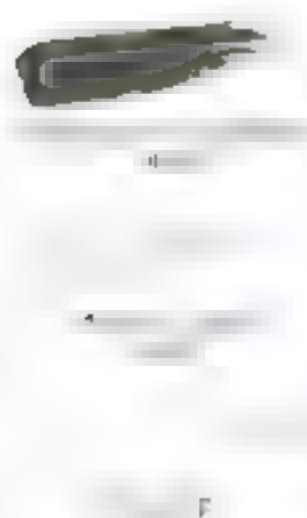
REFLECTIVE GREEN Medium Brush



DRYBRUSH the upper surface of the vehicle with Reflective Green. Don't be afraid if this looks a bit bright as the colour will get toned down with weathering.

WINTER WHITEWASH

COLOUR PALETTE



50% REFLECTIVE GREEN WHITE GREY Large Brush



BASECOAT the tank with a mix of Reflective Green and White Grey, to simulate the mottled pattern effect of whitewash that has started to wear off due to rain or heavy use.

WHITE GREY Medium Brush



LAYER one or two streaky coats of White Grey to resemble whitewash camouflage that has been partly washed off by exposure to rain and sun. You don't need to be neat.

REFLECTIVE GREEN Medium Brush



STIPPLE chips and patches where the whitewash has completely worn off in high-use areas, using Reflective Green. Again, there is no need to worry about being neat.

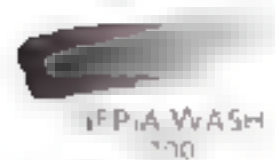
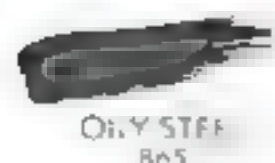
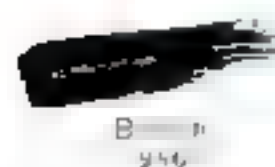
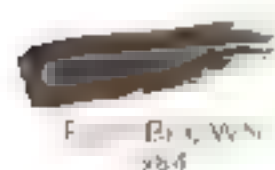
WHITE Fine Brush



OPTIONALLY add touches of White to intensify the whitewash effect in some places, particularly on raised details and edges which could use an extra highlight.

SOVIET TRACKS

COLOUR PALETTE



FLAT BROWN
Large Brush



BASECOAT the track links with Flat Brown, carefully avoiding the rubber on the road wheels.

BLACK
Large Brush



WASH the track links with Black heavily thinned with water. You could substitute Black Wash.

OILY STEEL
Small Drybrush



DRYBRUSH the tracks with Oily Steel. Make this drybrush quite heavy, as it will be toned down in the next step.

SEPIA WASH
Large Brush



WASH the tracks with Sepia Wash to create represent grime and grease.

OILY STEEL
Small Drybrush



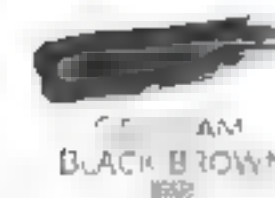
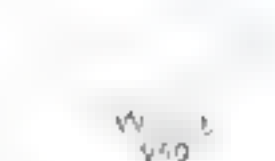
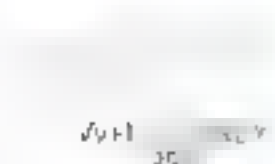
LIGHTLY DRYBRUSH the edge of the tracks with Oily Steel again, to accentuate the track edges.



ATTACH the tracks to the tank and tidy up the turret with Black. Paint the wheels the same way as the armour.

AIR RECOGNITION MARKINGS

COLOUR PALETTE



PENCIL IN lines for your markings. Using low-tack masking tape as a guide will help you get a straight line. Align the tape to the top and bottom edges of the decal.

WHITE GREY
Medium Brush



"UNDER-PAINT" (i.e. basecoat) the area for the air recognition marking with White Grey. This will make painting the White in the next step easier.

WHITE
Medium Brush



LAYER a coat of White over the top of the White Grey. Feel free to add a few messy paint drips to give each tank some individuality.

GER CAM BLACK BROWN
Small Drybrush

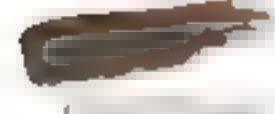
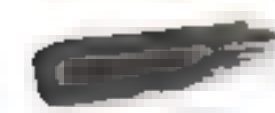


FINISH a very thinned-down glaze of Ger. Cam. Black Brown over the air recognition marking and the decal. This will tone down the White and help blend it into the tank.

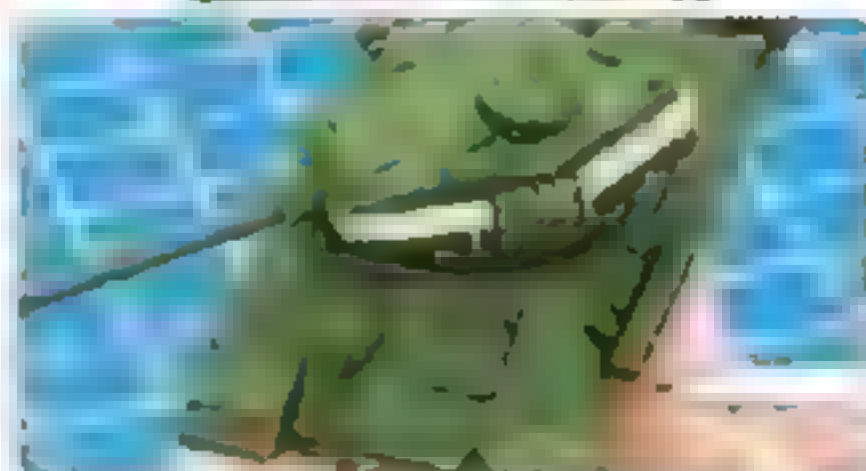


WEATHERING SOVIET GREEN

CLC REF: TTE



GER CAM BRIGHT GREEN
Medium Brush



PAINT chips and scratches with a fine brush concentrating on edges and areas of heavy use.

GER CAM BLACK BROWN
Fine Brush



PAINT rest of scratches with very thinned down Black Brown, starting at corrosion points like paint chips and weld lines.

GER CAM BLACK BROWN
Fine Brush



TARGET WASH to remove with Black Brown or Flat Brown to suggest where it up d is that the collect in the corners.

GER CAM BLACK BROWN
Fine Brush



FILL IN the center of the chips with Ger Cam. Black Brown leaving the edges of the German Camo Bright Green showing.

KHAKI GREY
Fine Brush



BUILD UP the scratches with thinned down Khaki Grey, Light Brown or Flat Brown.

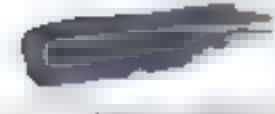
KHAKI GREY
Fine Brush



TARGET WASH hold over with Khaki Grey or Light Brown. Be careful not to go too overboard with this as it may

SOVIET TANK CREW

CLC REF: TTE



You have a lot of options when it comes to painting Soviet tank crew. Their overalls can be dark blue (below), the same khaki colour as Soviet infantry uniforms (see page 24) or black (see Painting Black on page 2). The helmet can be canvas (below), leather (see Brown Leather on page 26) or black.

KHAKI GREY
Large Brush



BASECOAT the uniform with the Luftwaffe Uniform and the helmet Khaki Grey.

BLACK WASH
Large Brush



WASH the helmet and overalls with Black Wash. You can whiten the Black heavily thinned with water.

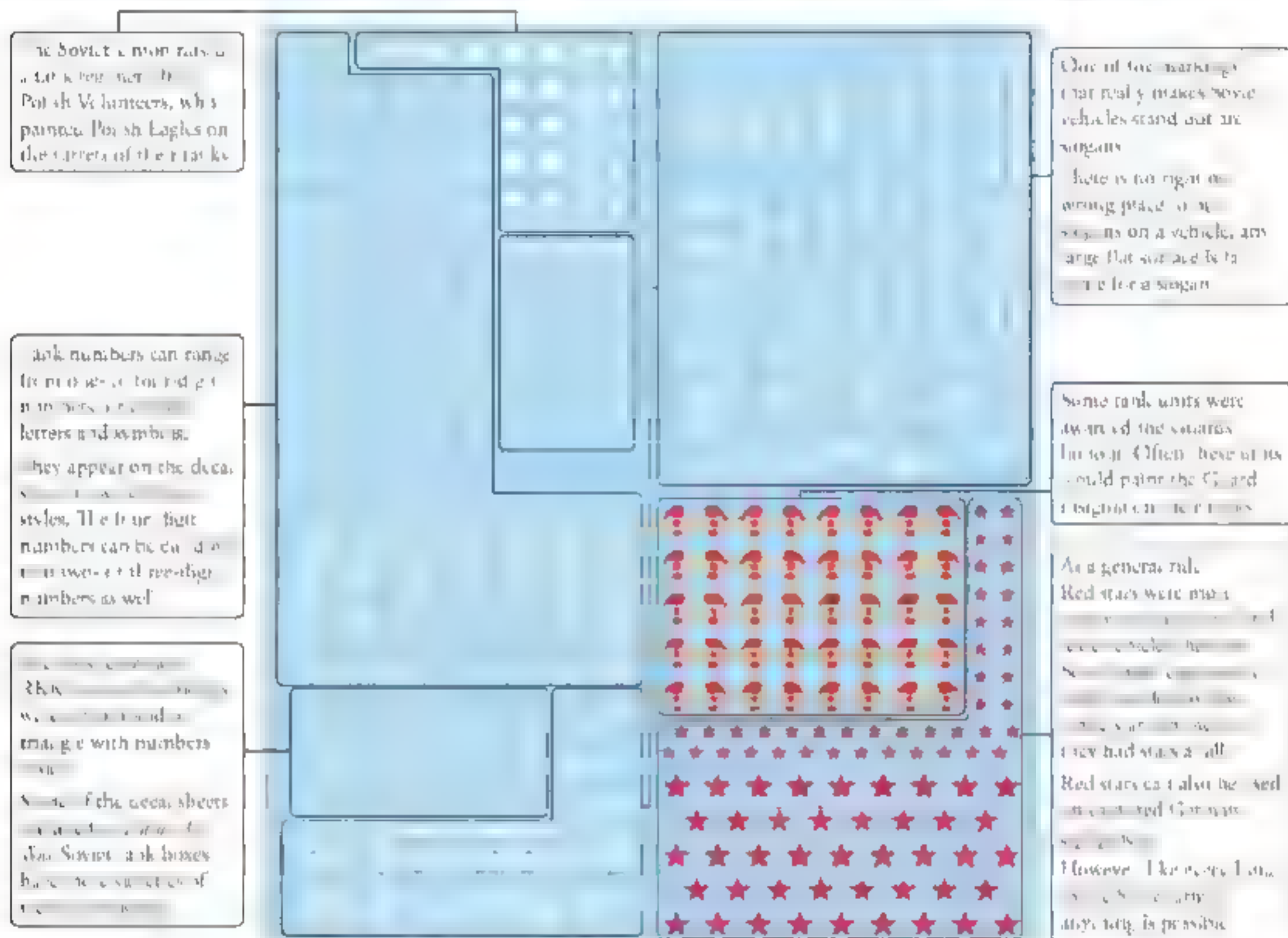
50% KHAKI GREY
50% STONE GREY
Medium Brush



HIGHLIGHT the helmet with a mix of Khaki Grey and Stone Grey. Tidy up the overalls with Luftwaffe Uniform.

SOVIET MARKINGS

While there were standard tank marking and numbering systems in all the other major armies, there was no such system in the Red Army. During World War II regimental commanders were responsible for the style and meaning of the numbering system in use by their regiments. This was done during WWII so as to utterly fool enemy intelligence—if you don't know what the numbers mean, the enemy sure as hell don't! Basically, with a few rules, anything goes!



T-34 (65mm)



IS-2 (Late 122mm)



Lend-lease 'Emcha' M4A2 Sherman (75mm)



Captured Panther (75mm)

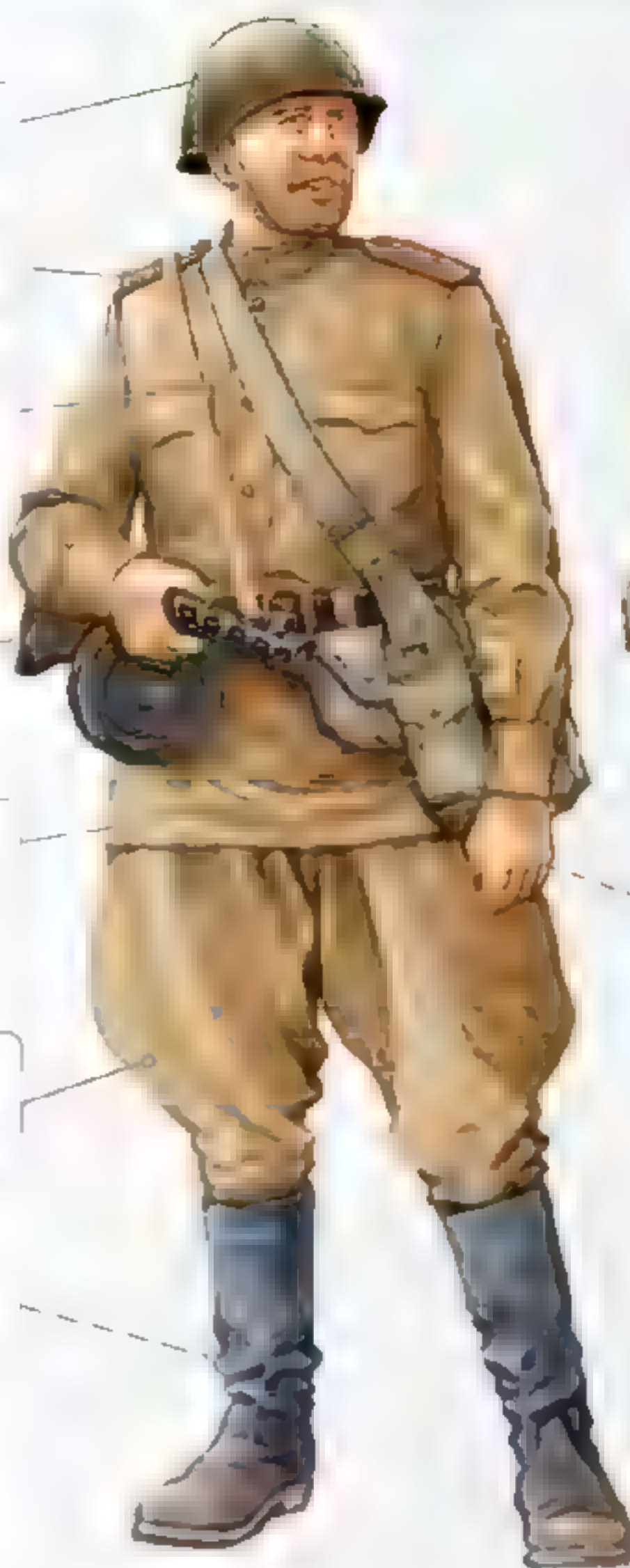
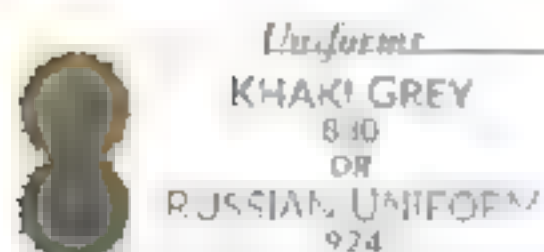




SOVIET INFANTRY



Rifles & SMGs
SEE INFANTRY WEAPONS
PAGE 25



Belt
SEE BROWN LEATHER
PAGE 26

Face
SEE BASIC OR ADVANCED FACES
PAGE 26

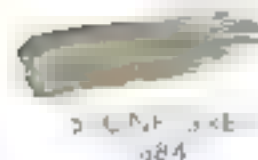
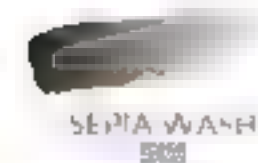
Soviet summer and winter uniforms were slightly different. Summer uniforms tended to be a khaki colour, while the winter uniforms tended to be a bit greener.

A lot of a Soviet soldier's webbing equipment is made from canvas. Since all of this gear is made at different times in different factories, the colour can vary greatly from piece to piece.

This means you can vary the colours on your miniatures as well. This can be a matter of simply varying the amount of Stone Grey you apply as a highlight. You can also alter the shade by using a different basecoat colour, e.g. US Field Drab (below) versus Green Grey (opposite page).

CANVAS WEBBING EQUIPMENT

COLOUR PALETTE



US FIELD DRAB
Medium Brush



BASECOAT the satchel with US Field Drab

SEPIA WASH
Medium Brush



WASH with Sepia Wash

STONE GREY
Medium Brush



HIGHLIGHT with Stone Grey

SOVIET UNIFORMS

SEPIA WASH PAINTS



SEPIA WASH
Wash

WASH PAINTS



KHAKI GREY Large Brush



BASECOAT the uniform basecoats very much thinner than what I normally do achieve on other coatings

GREEN GREY Medium Brush



BASECOAT all weapon equipment with Green Grey

SEPIA WASH Large Brush



WASH the figure liberally with Sepia Wash to add depth to the uniform

KHAKI GREY Medium Brush



TIDY UP the uniform with Khaki Grey leaving dark shadows in the recessed areas

STONE GREY Medium Brush



PAINT the weapon and equipment

KHAKI GREY STONE GREY Fine Brush



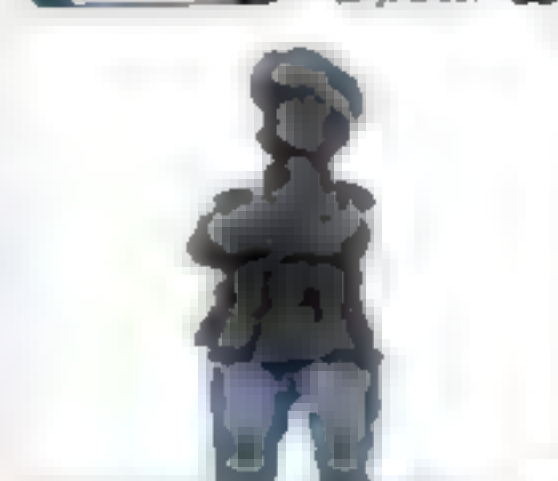
HIGHLIGHT recessed areas of the uniform for a brighter, higher-contrast look

KOMMISSARS & PIPING

COLOUR PALETTE



LUFTWAFFE UNIFORM Large Brush



BASECOAT the pants and peaked cap Luftwaffe Uniform. For now Kommissar officers caps paint them Khaki Grey

LUFTWAFFE UNIFORM ROYAL BLUE Medium Brush



HIGHLIGHT the pants and the top of the peaked cap with a mix of Luftwaffe Blue and Royal Blue

CAVALRY BROWN Fine Brush



PAINT a Cavalry Brown band around the base of the peaked cap

FLAT RED Fine Brush



PAINT very thin lines around the edge of the cap and down the legs of the pants

BLACK WASH Large Brush



WASH the pants and up with Black Wash, to add shading and hide any untidiness around the red band





ASSAULT SAPPERS AND SCOUTS



The Amoeba' pattern camouflage was the first mass-produced Soviet camouflage uniform. It was printed with

large reddish brown amoeba shapes on a light green or khaki background. Coloration of the pattern varied depending on the factory that produced it, with variants of the green summer version featuring darker brown, dark green or black amoeba shapes.

Most Soviet armies will not include more than a single platoon of scouts in Amoeba camouflage, as they are a manageable opportunity to try painting camouflage at this scale.

AMOEBA PATTERN CAMOUFLAGE

COLOURS TO USE



YELLOW GREEN
Large Brush



BASECOAT the uniform Yellow Green

GER CAM DARK GREEN
Large Brush



WASH the figure elements with thinned down German Camo Dark Green to add shading

YELLOW GREEN
Medium Brush



TIDY UP the uniform with Yellow Green, brushing dark shadows in the recessed areas

YELLOW GREEN
GREEN GREY
Small Brush



HIGHLIGHT varied areas of the uniform with a mix of Yellow Green and Green Grey

CHOCOLATE BROWN
Small Brush



PANT plaques of Chocolate Brown randomly over the uniform, covering roughly 1/3 of the uniform



the same shape as the green, substituting the uniform material

WINTER INFANTRY



Helmet Star
FLAT RED
957



Budennohka Helmet
MEDIUM GREY
987



Collar Tabs
CAVALRY BROWN
982



Greatcoat
MEDIUM GREY
987



Alternate Greatcoat color
KHAKI GREY
988



TAN EARTH
989

Like the basic uniform, the colours of Soviet greatcoats varied considerably. Aside from differences between factories, a large number of wool coats were supplied by the Western Allies under the Lend-lease programme.



SOVIET FLAGS

COLOUR PALETTE



MINI RED
958



CAVALRY BROWN
982



FLAT RED
957

HULL RED
Fine Brush



BASECOAT the flag Hull Red

CAVALRY BROWN
Fine Brush



HIGHLIGHT with Cavalry Brown, either by heavy drybrushing or layering

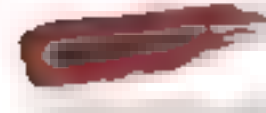
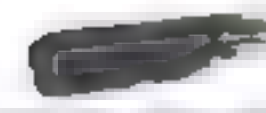
FLAT RED
Fine Brush



HIGHLIGHT the flag again with Flat Red

GREATCOATS

COLOUR PALETTE



MEDIUM GREY
Large Brush



BASECOAT the uniform Medium Grey, using two thin coats if necessary to achieve an even coverage

GER. CAM. BLACK BROWN
Large Brush



WASH the figure liberally with thinned down Ger. Cam. Black Brown

MEDIUM GREY
STONE GREY
Fine Brush



HIGHLIGHT raised areas of the uniform with a mix of Medium Grey and Stone Grey for higher-contrast

FLAT EARTH
Small Drybrush



DRYBRUSH the bottom of the greatcoat with Flat Earth to represent mud and dirt

MEDIUM GREY
Medium Brush



TIDY UP the uniform with Medium Grey, leaving dark shadows in the recessed areas

CAVALRY BROWN
Fine Brush



PAINT rank insignia on the corners of the collar tabs Cavalry Brown. You could also substitute with Flat Red

ITALIAN

"The German soldier has impressed the world, however the Italian Bersagliere soldier has impressed the German soldier."

-Fieldmarshall Erwin Rommel

The Italians learned about modern warfare the hard way in 1940. Now they are back, showing the world what the Italian soldier can do. Fighting under the famous Desert Fox, General Rommel, they form a crucial part of the Italian German Panzer Army. Tough, determined, skilled, and aggressive veterans, the Italians broke through the British Gazala Line to save the trapped German Afrika Korps, held the line at El Alamein, and opened the way at Kasserine Pass, before holding up the American offensive at El Guettar. Fight or die for the new Roman Empire!





ITALIAN ARMOUR
PAGE 97

CAMOUFLAGE
PAGE 98

DECALS
PAGE 30

MARKINGS
PAGE 99

INFANTRY WEAPONS
PAGE 100

PAINTING BLACK
PAGE 101

TOOLS
PAGE 20

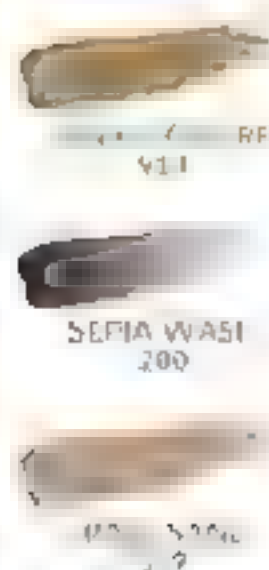
TANK TRACKS
PAGE 102

RUST
PAGE 103

WEATHER EFFECTS
PAGE 104

ITALIAN ARMOUR

COLOUR PALETTE



from February 1941
when tanks sent to

GREEN OCHRE
Large Brush



BASECOAT your tank with Green Ochre. Two thin coats are better than one thick coat.

SEPIA WASH
Large Brush



WASH the tank with Sepia Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses. Add a bit of Black Wash if you want a slightly darker finish.

GREEN OCHRE
Medium Brush



TIDY UP the wash with Green Ochre using a combination of drybrushing and layering.

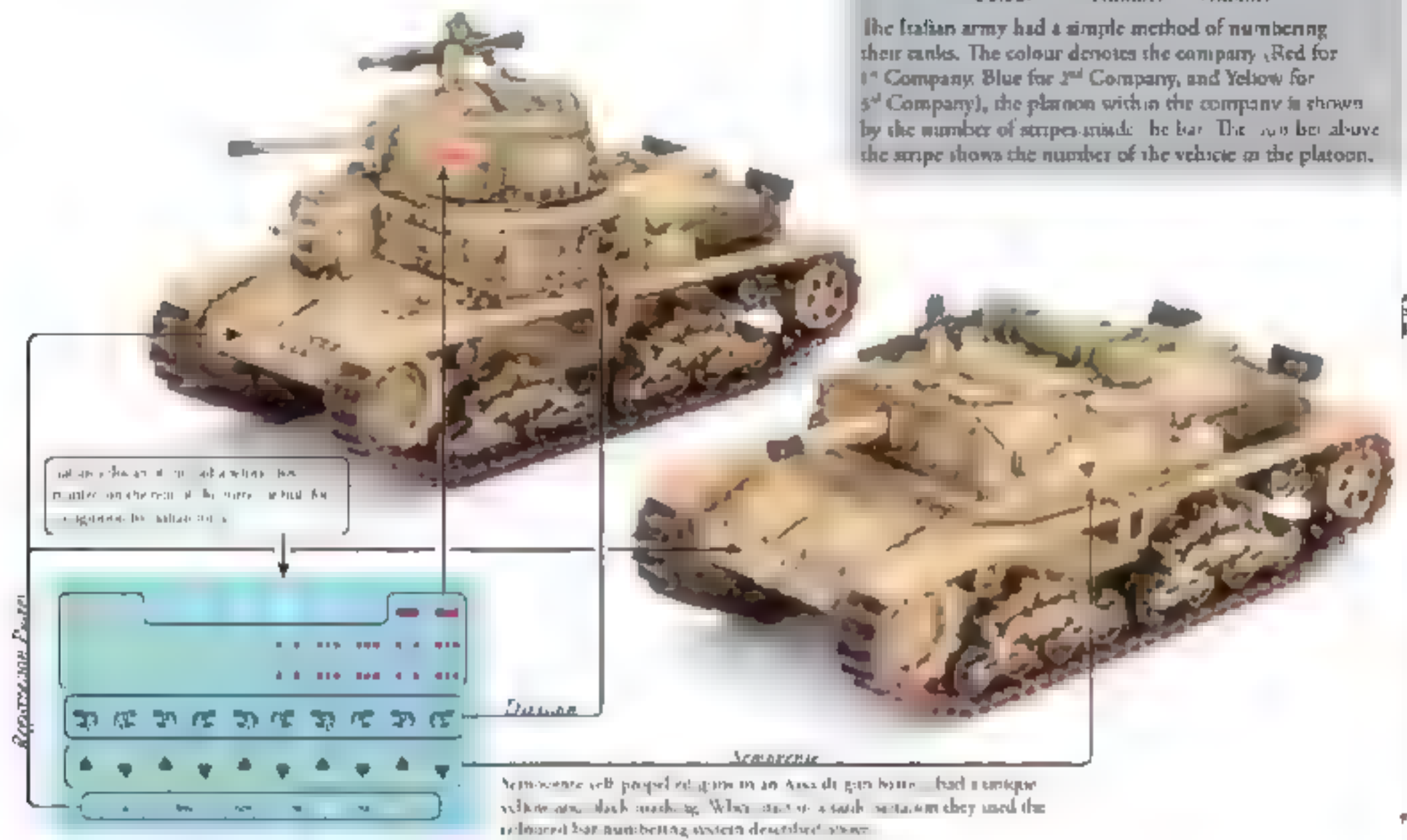
IRAQI SAND
Small Drybrush



DRYBRUSH the tank with Iraqi Sand, concentrating on edges, raised details, and upper surfaces to add highlights.

ITALIAN MARKINGS

Tactical markings are an excellent way of adding visual and historical interest to your models. Most Italian tanks feature an identifying number on the side of the hull or turret like US plates and divisional symbols. You can find more detailed information on Italian markings on the *Flames Of War* website



Most kits boxes come with the decal sheet shown here. More decal options can be found on IT940 Italian Decal Sheet detailed below

IT940 ITALIAN DECALS

While the Italian Panzer boxes come with a good selection of decals, the Italian decal pack gives you a lot more options. Like the previous



ITALIAN INFANTRY



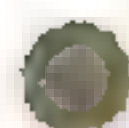
Desert Yellow
977



Yellow Green
888

Rifle, SM
SEE INFANTRY WEAPONS

Feet
SEE FEET



Webbing
YELLOW GREEN
888



DESERT YELLOW
977



BEIGE BROWN
875



In the desert the Bersaglieri were issued with a light cotton tropical uniform. It was a yellowy tan colour in hue and is often described as Light Khaki. Trousers and Tunics were the same colour, though most troops retained their original Green 4-pocket puttees.

Helmets were painted the same sand colour as the tanks and vehicles, and were adorned with their traditional Cockatoo feathers.

Some soldiers continued to wear green helmets, so you could paint some of the helmets German Feldgrey for a bit of variety.

Often British shirts and trousers were worn from captured stocks. These were in the lighter British Khaki Drill, Iraqi Sand (1914) which make a good contrast on your desert uniforms.

DESERT UNIFORMS AND WEBBING

COLOUR PALETTE



DESERT YELLOW
Medium Brush



BASECOAT the uniform with Desert Yellow, using two thin coats if necessary for an even coverage.

YELLOW GREEN
Small Brush



PAINT the canvas and webbing gear Yellow Green.

OLIVE GREY
Small Brush



PAINT the Puttees Olive Grey.

SEPIA WASH
Medium Brush



WASH the figure with Sepia Wash to add depth to the model.

DESERT YELLOW
YELLOW GREEN
OLIVE GREY
Small Brush



HIGHLIGHT raised areas of the uniform webbing and Puttees with their same base colour.

IRAQI SAND
Large Brush



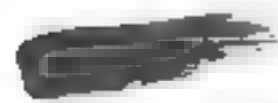
DRYBRUSH the model lightly with Iraqi Sand. Apply a heavier drybrush around the bottoms of the model.

EASTERN FRONT UNIFORMS AND WEBBING

COLOR PALETTE



OLIVE GREY
88d



BLACK GREY
8a2



BLACK WASH
20c



OLIVE GREY
88d

OLIVE GREY
Medium Brush



BASECOAT the uniform with Olive Grey, using two thin coats if necessary for an even coverage

BLACK GREY
Small Brush



PAIN the canvas webbing gear Black Grey

BLACK WASH
Small Brush



WASH the figure with Black Wash to add depth to the model

OLIVE GREY
Medium Brush



HIGHLIGHT raised areas of the uniform and webbing with Olive Grey

BLACK GREY
Small Brush



HIGHLIGHT raised areas of the uniform and webbing with Olive Grey

OLIVE GREY
STONE GREY
Small Brush



HIGHLIGHT the uniform with a mix of Olive Grey and Stone Grey for added depth

ITALIAN VEHICLE GALLERY



Renault (77mm)



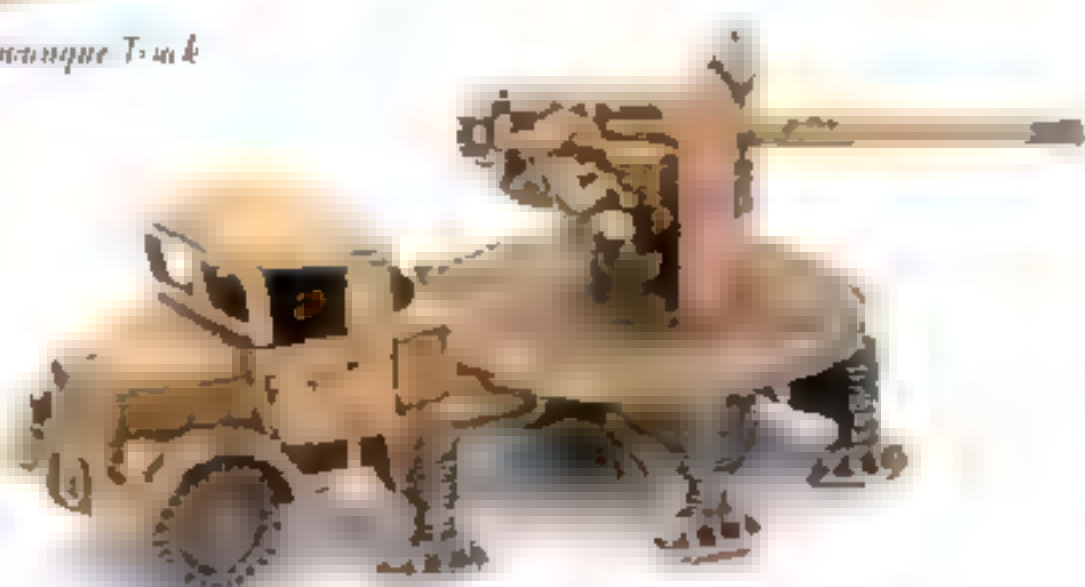
Daimler Truck



Semovente (90mm)



Lancia Truck



Lancia (90mm)

WORLD WAR III



Based on the book written by Harold Coyle in 1987, World War III: Team Yankee brings the conflict that simmered throughout the Cold War to life. You will command your troops in miniature on a realistic battlefield.

In Team Yankee, a heavy combat team of M1 Abrams tanks and M113 armoured personnel carriers faces a Soviet invasion of West Germany. Outnumbered and outgunned, Captain Sean Bannon and his men will have to fight hard and they'll have to fight smart if they are going to survive.

LT. Colonel Yuri Potecknov's motor rifle battalion is preparing to execute its mission in the scientific manner that he had been taught at the Frunze Military Academy and used in Afghanistan. Victory today will bring the world proletarian revolution that much closer.



WORLD WAR III TEAM YANKEE

Collecting a *World War III: Team Yankee* army may seem daunting before you begin, but you will quickly discover how much fun it is. In fact, many find that they cannot stop at just one army or force, and usually end up with two, three or more forces at various stages of completion. Some people require patience and motivation to see an army through to the end. And many painters find themselves easily distracted by new miniatures for completely different forces all the time. But that is half the fun!

PLAN YOUR FORCE

There are two ways to go about collecting a *World War III* army: by looking through Army books such as *Red Thunder*, *Leopard*, or *Stripes* and finding a list that you think is cool, or by simply collecting the models that you like and then finding an Intelligence Briefing they fit into.

The most important thing is to have a clear goal to help inspire you and give you the motivation to finish your project.

There are a lot of things to consider when thinking about starting a *World War III* army. Check out our website, www.team-yankee.com for more information on the types of forces you can choose from.



PLATOONS



Like *Flames Of War*, in *World War III: Team Yankee*, the basic unit is a platoon. Each platoon card indicates the required squads and teams you must have to make that unit.

World War III: Team Yankee box sets are designed around the units in the books, and come with all the options needed to make a platoon, and come with all the cards you need to field the miniatures.

NOT SURE WHERE TO START? TRY HAMMERFALL!

Hammerfall contains everything you need to start collecting and playing *World War III: Team Yankee* including

2x American M1 Abrams tanks

4x Soviet T-64 tanks

A 120 page full colour rulebook

Dice

Cardboard Terrain, and

Unit cards

Painting and playing games with *Hammerfall* miniatures should help you decide where to go next in the *Team Yankee* hobby, and give you a good base to start from





UNITED STATES

Bannon snapped his head to the left. There was no need to use a map. There was only one place where the Russians would be, and that was on the hill 2,200 meters away. All the training, planning, and preparation was over. Team Yankee was about to learn if the Team's seventy-nine men and twenty-five million dollars worth of equipment could do what they were supposed to do: close with and destroy the enemy by fire, manoeuvre, and shock effect.

The events in the background of *World War III: Team Yankee* are based on the novel by HW Coyle, a soldier serving with the U S Army in Europe in the 1980s. Team Yankee is about one company, or team, called Team Yankee, a tank-heavy combat team under the command of Captain Sean Bannon in West Germany. At the start of the story the team consists of eighty-four men and a mix of modern, high-tech weaponry as well as tried and true, if somewhat old, equipment. Although the team is a tank-heavy company team, it is attached to 3rd Battalion, 78th Infantry (Mechanized), a mechanised infantry battalion.





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PAGE 1

US CAMOUFLAGE GALLERY



M4 Sherman
100

M4 Sherman
100

M4 Sherman
100

M4 Sherman
100



MERDC CAMOUFLAGE

COLOUR REFERENCE



US DARK GREEN
Large Brush



BASECOAT your tank with US Dark Green. Two thin coats are preferable to one thick coat. Alternatively you can use a US Dark Green spray can for your undercoat.

BLACK WASH
Large Brush



WASH the tank with Black Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

US DARK GREEN
Large Brush



TIDY UP with US Dark Green using drybrushing and layering, while leaving the recesses dark. Skip the next three steps if you don't want to paint the full MERDC scheme.

US FIELD DRAB
Medium Brush



OUTLINE the camouflage pattern with US Field Drab then fill in the outlines. It's a good idea to look at historical photographs for guidance.

DARK SAND
Medium Brush



EDGE the US Field Drab camouflage with short, thick strokes of Dark Sand. These cover around about a third of the edge of the camouflage colour.

BLACK
Fine Brush



EDGE the camouflage patterns with fine strokes of Black. These patterns also surround about a third of the edge of the brown patches.

DARK SAND
Drybrush



DRYBRUSH the tank with Dark Sand, concentrating on edge raised details, and upper surfaces to add highlights.

BLACK WASH
Fine Brush



WASH the tank with Black Wash to add definition to the camouflage pattern.

SUMMER MERDC



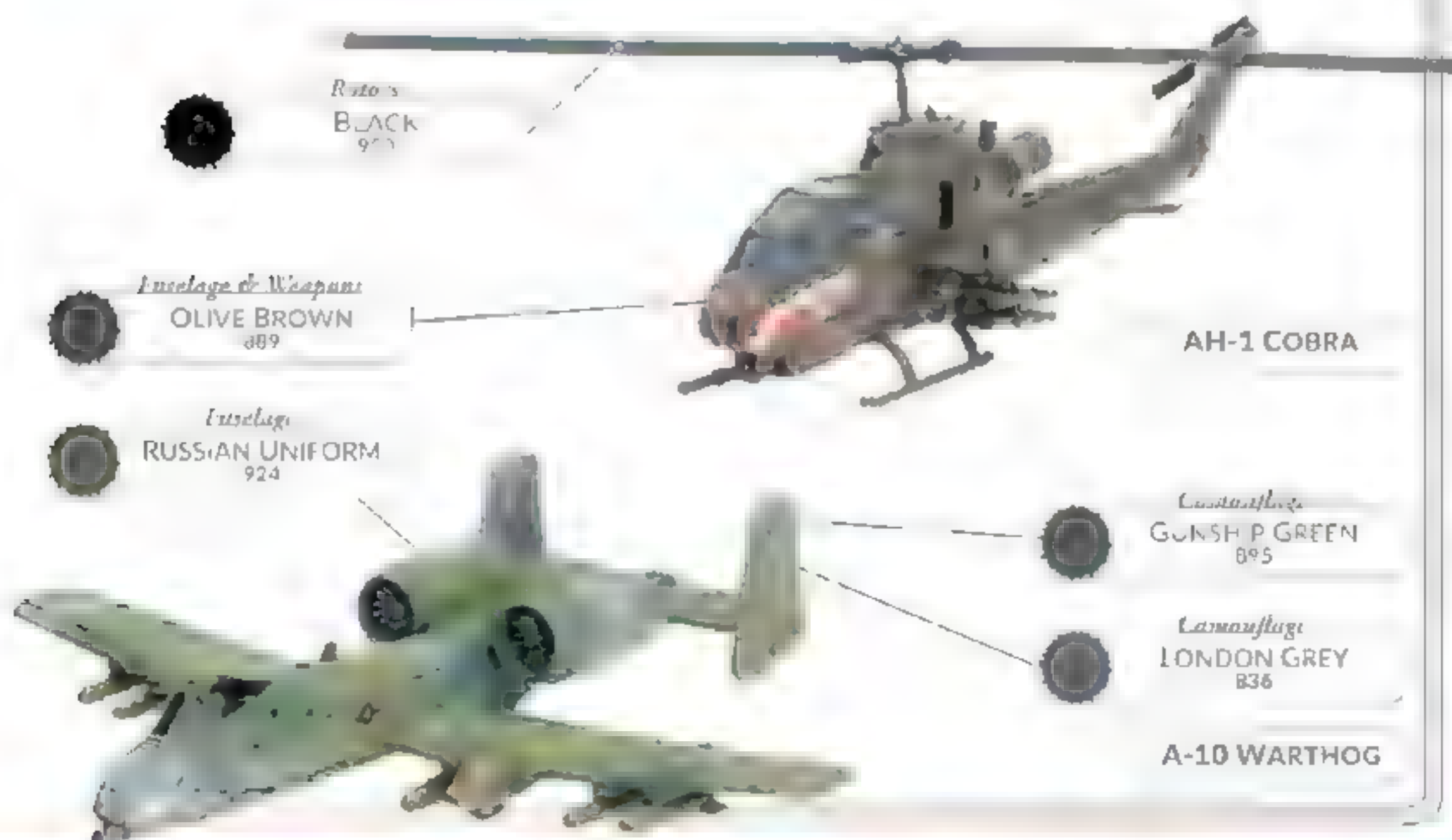


US TANK MARKINGS

Tactical markings are an excellent way of adding visual and historical interest to your models. We have based the US markings off the calipers from the main Yankee novel and even popular chevrons and kill marking markings.

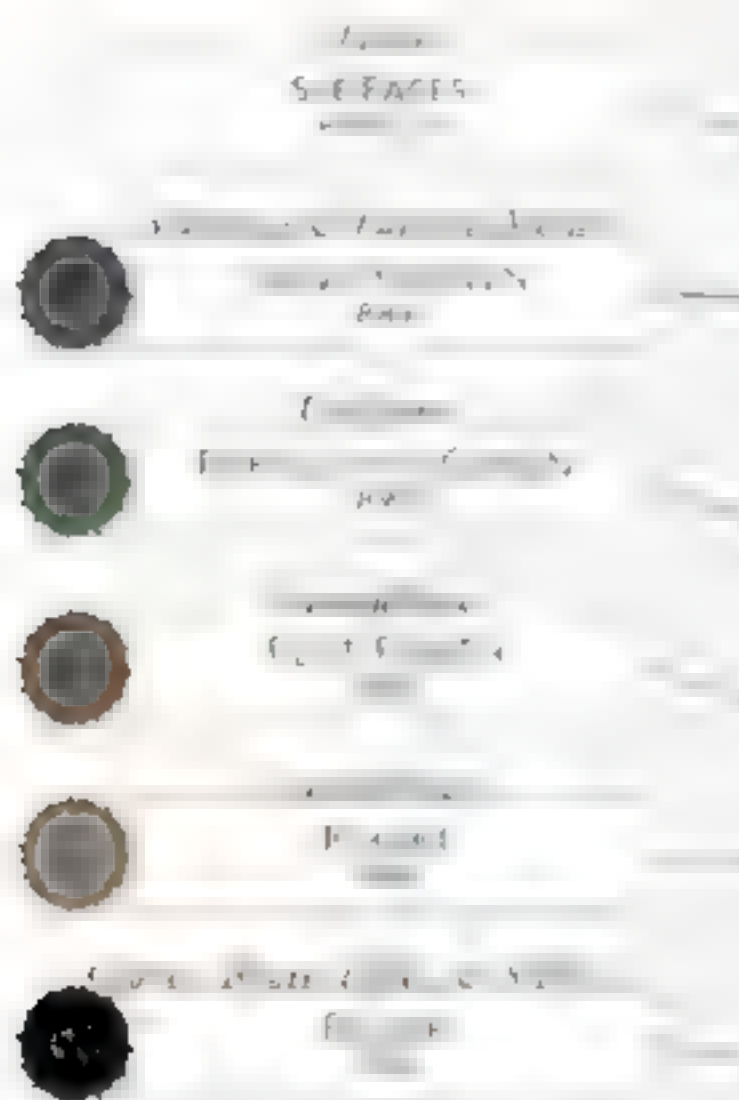


US AIRCRAFT



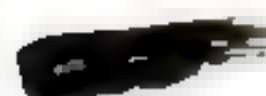


PAINTING US INFANTRY



EUROPEAN CAMOUFLAGE UNIFORMS

1. BASE COAT



REFLECTIVE GREEN
Large Brush



BASECOAT the uniform with Reflective Green, using two thin coats / necessary to achieve an even coverage

BLACK WASH
Large Brush



WASH the figure liberally with Black Wash to add depth to the uniform

FLAT EARTH
Fine Brush



CAMOUFLAGE with small patches of Flat Earth covering about one-third of the uniform

KHAKI
Fine Brush



CAMOUFLAGE with small patches of Khaki covering about half of the remaining Reflective Green

BLACK
Fine Brush



CAMOUFLAGE with fine lines of Black across the Flat Earth and Khaki

BLACK WASH
Fine Brush

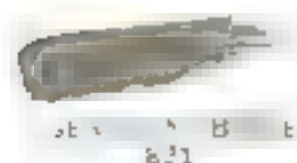


PINWASH some of the deep recesses with Black Wash to add more depth

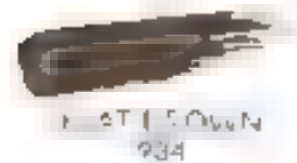


DESERT CAMOUFLAGE UNIFORMS

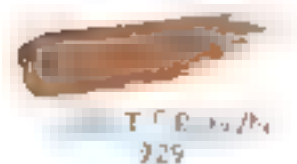
COLOUR PALETTE



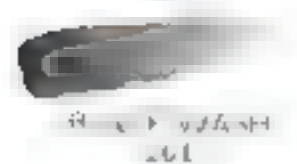
GER. CAM. BEIGE
821



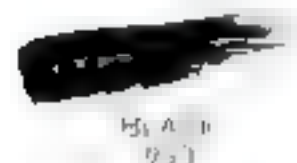
FLAT BROWN
934



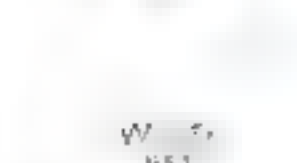
LIGHT BROWN
929



BLACK WASH
261



BLACK WHITE
923



WASH
951

GER. CAM. BEIGE
Large Brush



BASECOAT the uniform with Ger. Cam. Beige, using two thin coats if necessary to achieve an even coverage.

FLAT BROWN
Large Brush



CAMOUFLAGE with small patches of Flat Brown covering about one-quarter of the uniform.

LIGHT BROWN
Fine Brush



CAMOUFLAGE with small patches of Light Brown covering about one-third of the uniform.

BLACK WASH
Large Brush



WASH with a thinned down Black Wash to blend the camouflage patches together.

BLACK WHITE
Fine Brush



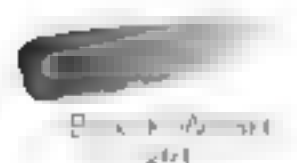
CAMOUFLAGE with small spots of Black and White.

WEBBING EQUIPMENT

COLOUR PALETTE



OLIVE BROWN
889



BLACK WASH
261

OLIVE BROWN
Medium Brush



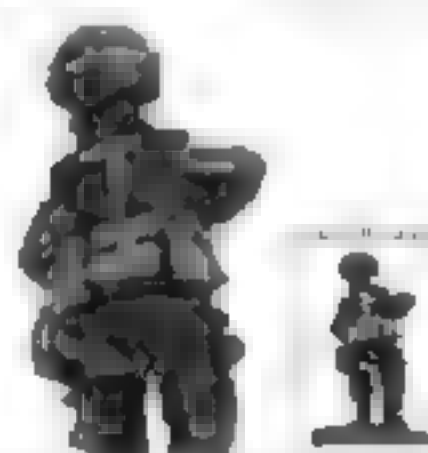
BASECOAT the webbing with Olive Brown.

BLACK WASH
Fine Brush



WASH the details carefully with Black Wash.

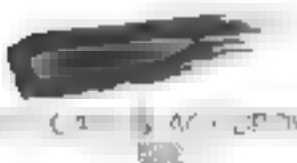
OLIVE BROWN
Fine Brush



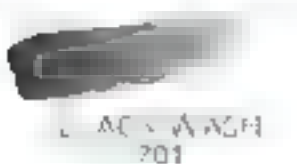
TIDY UP with another layer of Olive Brown.

AFRICAN-AMERICAN SKIN

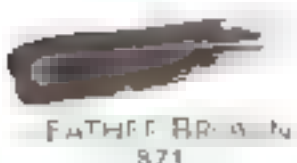
COLOUR PALETTE



GER. CAM. BLACK BROWN
882



BLACK WASH
201



LEATHER BROWN
871

GER. CAM. BLACK BROWN
Medium Brush



BASECOAT the skin with Ger. Cam. Black Brown.

BLACK WASH
Fine Brush



WASH with Black Wash.

LEATHER BROWN
Fine Brush



HIGHLIGHT with a layer of Leather Brown.



BRITISH & COMMONWEALTH

"We did not fight two World Wars to defend Europe from dictatorship and oppression just to hand it over to the next tyrant bent on world dominance!"

The British Army had prepared for war with its usual professionalism. Now, as the Soviet Army flooded across the border into West Germany, it was ready and waiting. Scorpion and Scimitar light tanks skirmished with the Soviet forward detachments as the Chieftain armoured regiments waited. The infantry held the towns and woods, forcing the enemy into killing zones. If anything broke through, the armoured troops in their Lynx helicopters would hold them. The British Army is ready.





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PAGE 1

PAINTING BLACK I
PAGE 1

TOOLS
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WEATHER EFFECTS
PAGE 1



BAOR CAMOUFLAGE

CY 100% 100%



BRONZE GREEN

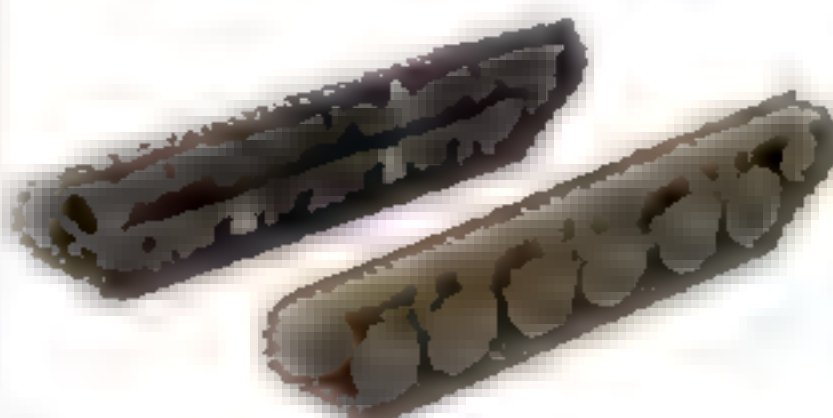
Large Brush



BASECOAT your tank with Bronze Green. Two thin coats are preferable to one thick coat. Alternatively you can use a Bronze Green spray on or your undercoat.

FLAT BROWN

Large Brush



BASECOAT the wheels and hull surfaces with Bronze Green and paint the tracks Flat Brown.

BLACK GREY

Large Brush



CAMOUFLAGE with Black Grey in random wavy stripes.

BLACK WASH

Large Brush



WASH the tracks with Black Wash and paint the road wheels and track pads with Black Grey.

BLACK WASH

Large Brush



WASH the tank with Black Wash on to achieve an even coverage over the whole tank.

BRONZE GREEN

BLACK GREY

Medium Brush



TIDY UP the base colour and camouflage colours with Bronze Green and Wash Rubber.

RUSSIAN UNIFORM

Overbrush



DRYBRUSH the tank with Russian Uniform to highlight the base colour. Light drybrush over the Black Grey to wear in the camouflage.

KHAKI GREY

Fine Brush



PAINT the thermals seen on the turret in Khaki Grey then wash with Black Wash. Dry brush with Khaki Grey.

BRITISH AIRCRAFT



BRITISH & COMMONWEALTH CAMOUFLAGE



WORLD WAR III BRITISH MARKINGS

British markings are more complex than other NATO countries, which can be quite confusing.

The tank numbers and symbols follow a similar pattern to the British WWII tanks. The numbers denote the vehicle's position, which shape denotes the regiment that the tank is from, while the shape of the marking denotes the squadron within the regiment.

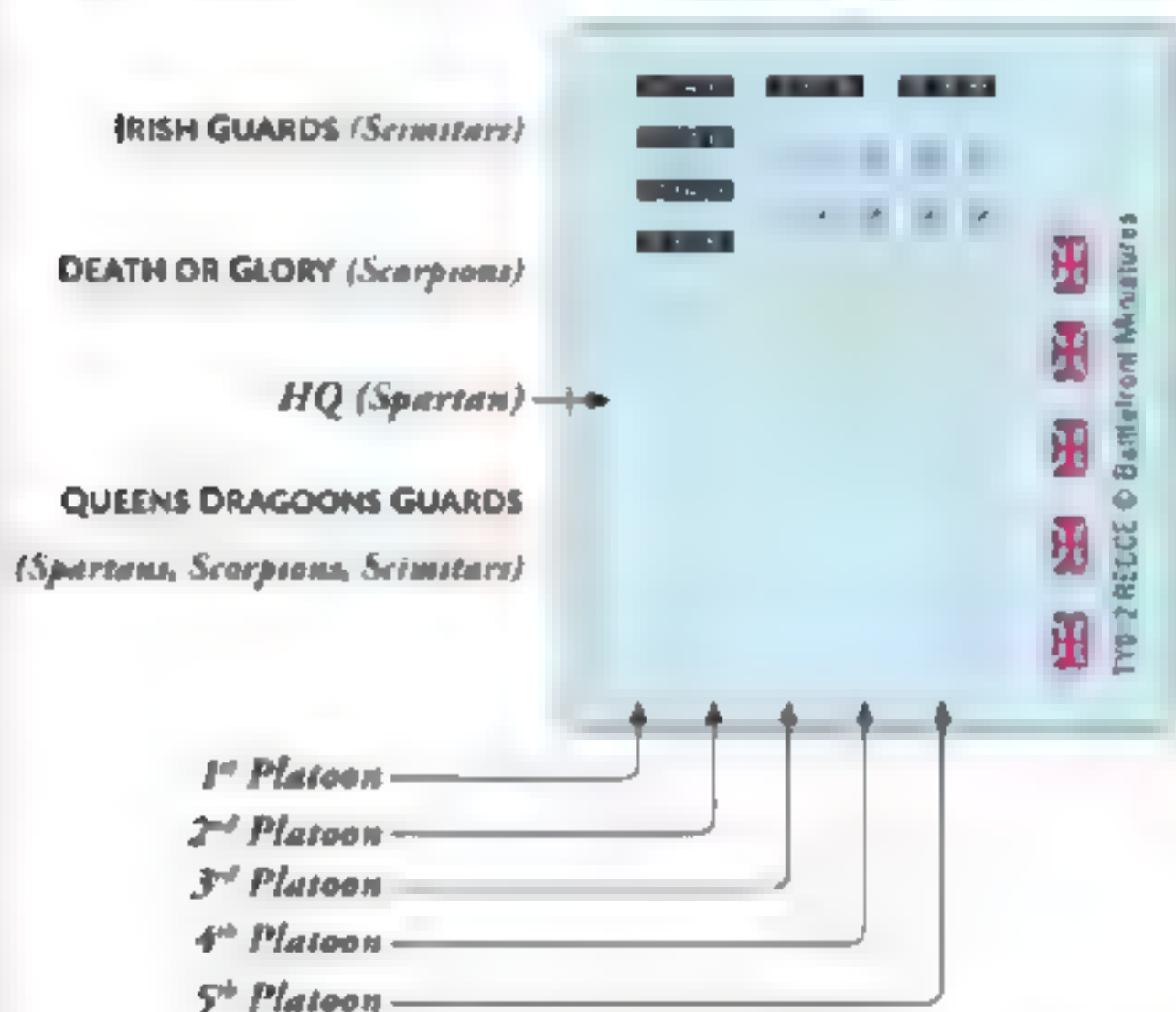
Each Box of vehicles comes with a decal sheet specific to the vehicle type.

Since you are likely to want multiple boxes of each vehicle type, you will need multiple decal sheets.

One sheet will give you enough variety for a small force, and you should get more variety over the course of multiple boxes.

COMBAT VEHICLE RECONNAISSANCE (TRACKED)

Scorpion, Scimitar, Spartan, and Striker's are part of the Combat Vehicle Reconnaissance (Tracked), or CVR(T), family of vehicles. CVR(T) vehicles commonly either had a single number on the back of the turret or a number on either side of the hull.



FV432 MARKINGS



The FV432 randomly comes with either the TY015-A or TY015-B decal sheet. A single sheet gives you decals for up to

- 9x FV432 transports
- 3x Swinghres
- 4x FV432 Milan section transports, or Spartan MCT's
- 4x FV432 Mortar Section Transports

The 2 sheets have a slightly different arrangement of numbers. One sheet will give you enough decals for your force. Both sheets will give you all the variety you need. If you are building a Mechanised Rifle Company you'll need several boxes, so odds are you'll get at least one of each sheet.

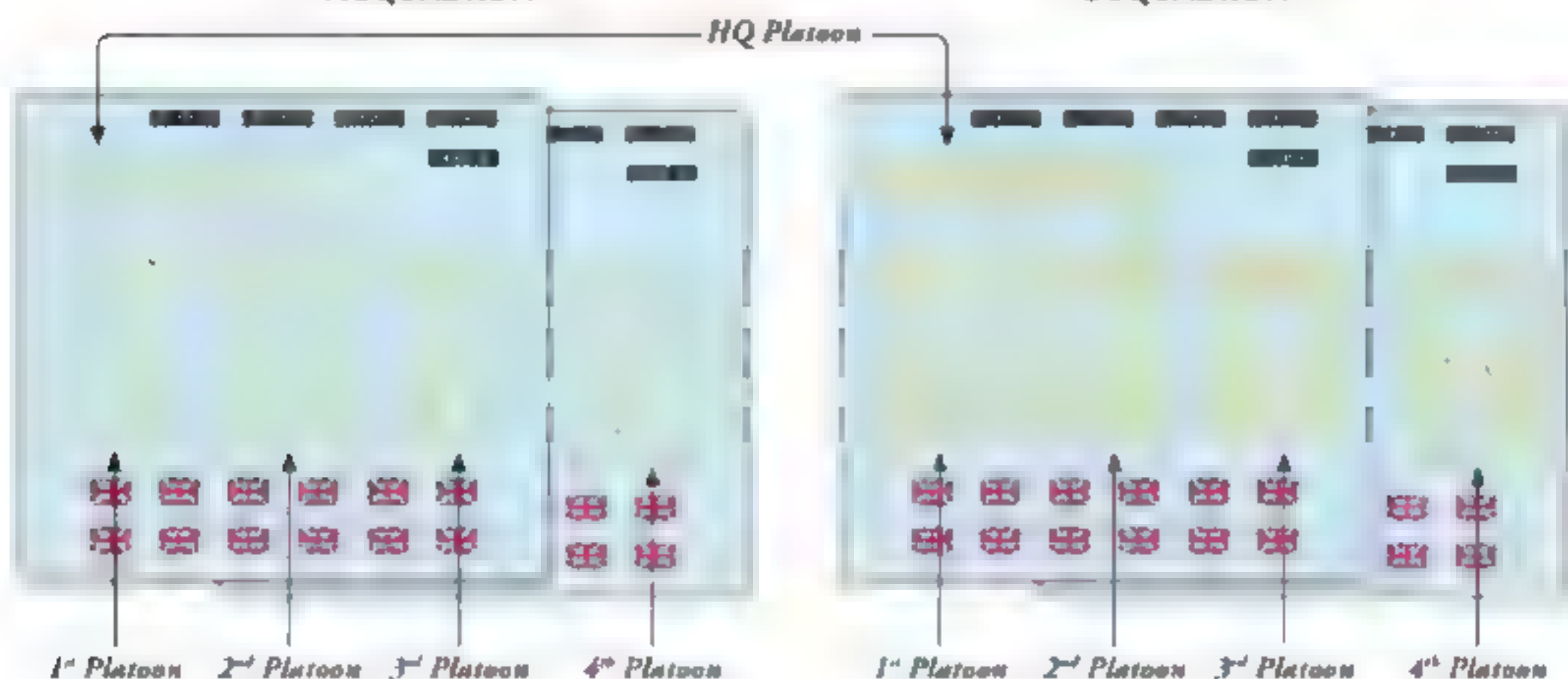
CHIEFTAIN MARKINGS

TBRAB01 Charles Chieftain's army box and **TBBX01** Chieftain platoon come with 1 of 4 random decals that allows you to mark your vehicles from either A Squadron or C Squadron of the 1st 21st Lancers, Death or Glory Boys.

Each Decal sheet comes with enough decals for 5 vehicles that you can mark with 11 unique numbers, meaning that you are guaranteed to be able to give at least three platoons and your HQ markings from the same Squadron, and more boxes should give you more variety.

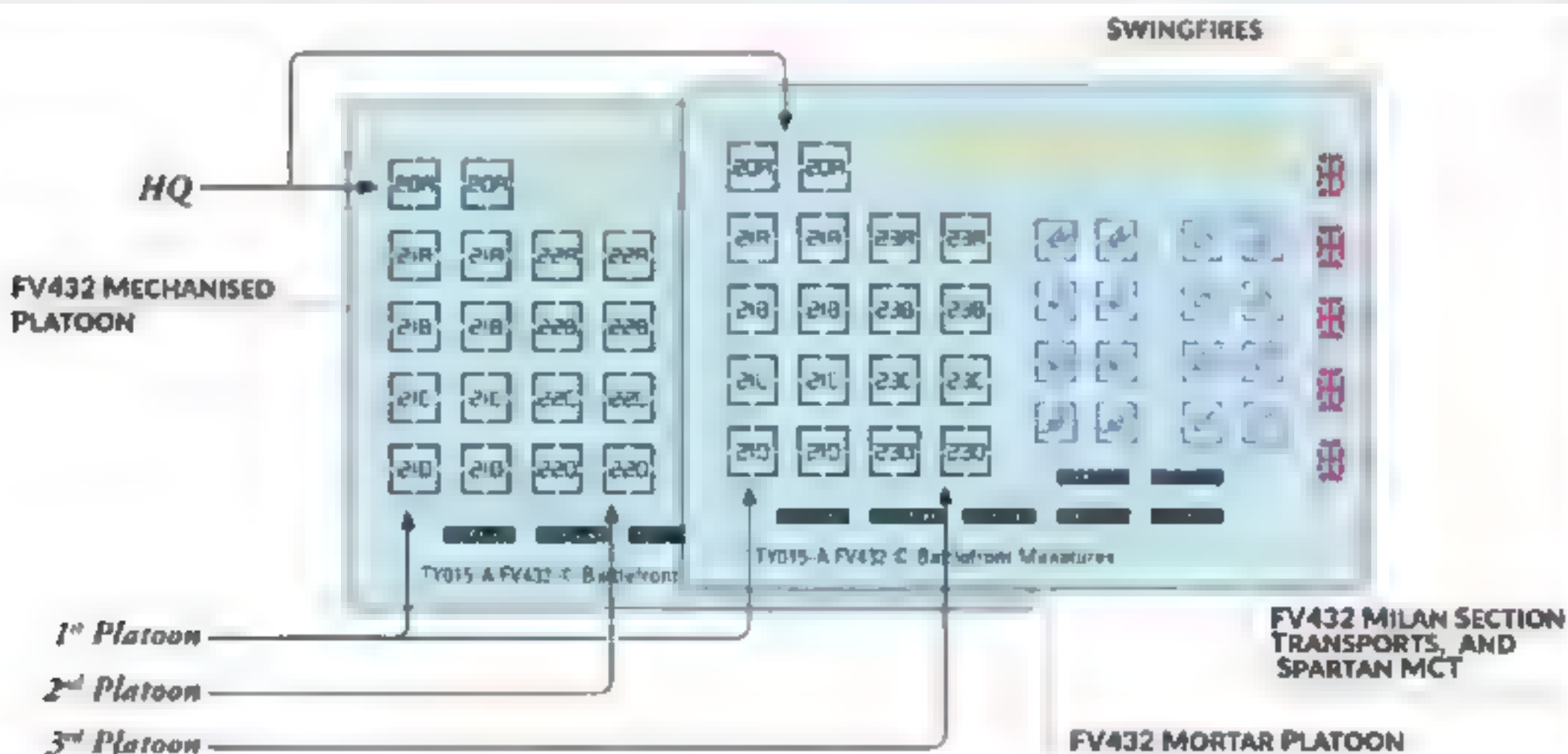
A SQUADRON

C SQUADRON



SUPPORT VEHICLES

TBBX06 Asbot Field Battery, **TBBX07** Tracked Rapier SAM Section, and **TBBX08** M109 Field Battery also come with this decal sheet as support vehicles were often marked in the same way as the tank squadrons, so if you end up with a good variety of decals you can mark your Chieftains from one squadron and use the other squadron markings for your support vehicles.



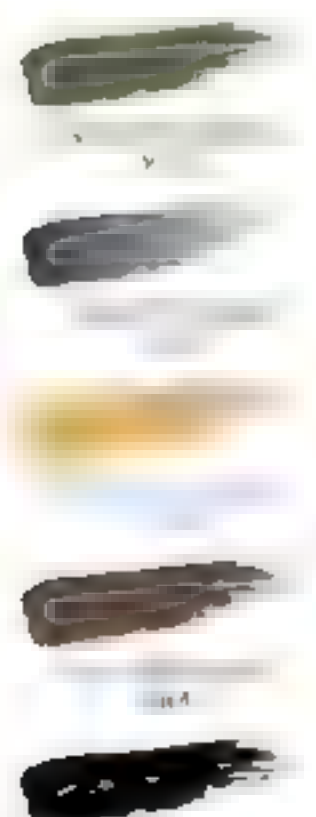


BRITISH INFANTRY



CAMOUFLAGE UNIFORMS

COLOURS



UNIFORM GREEN
Large Brush



BASECOAT the uniform with Uniform Green using the Large Brush. Apply it evenly to achieve all over coverage.

SAND YELLOW
Fine Brush



CAMOUFLAGE with small stripes of Sand Yellow covering about half of the uniform.

BLACK WASH
Large Brush



WASH the figure liberally with Black Wash to add depth to the uniform.

FLAT BROWN
Fine Brush



CAMOUFLAGE with Flat Brown stripes in the opposite direction to the Sand Yellow.

UNIFORM GREEN
Fine Brush



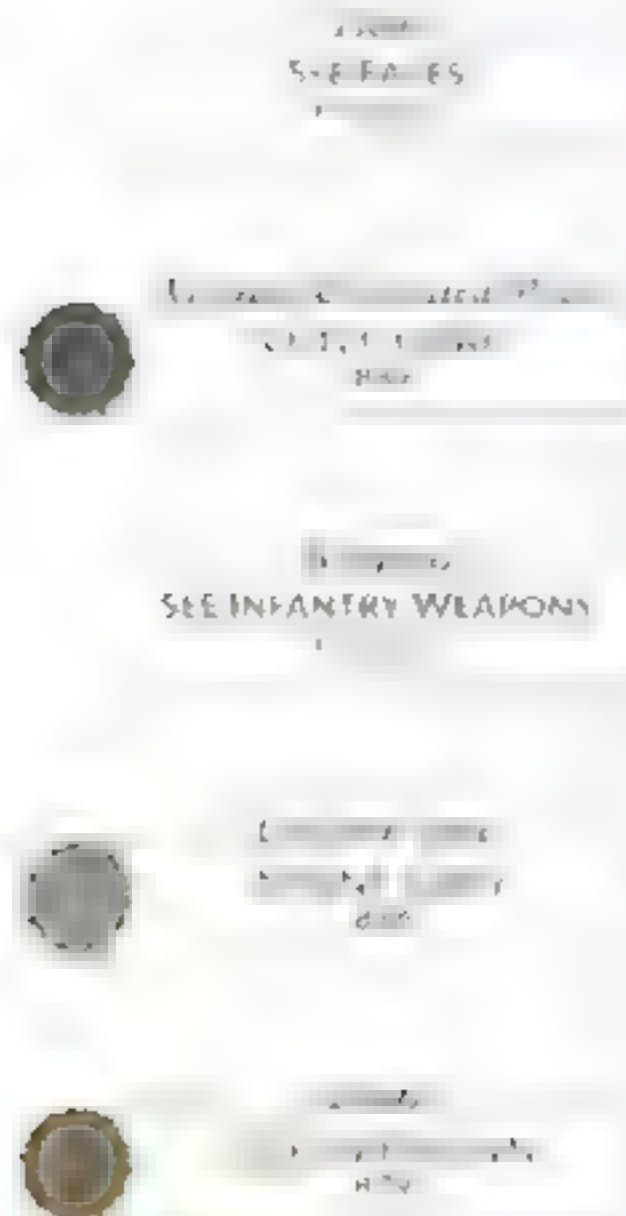
HIGHLIGHT raised areas with Uniform Green.

BLACK
Fine Brush



CAMOUFLAGE some small branch shapes in Black.

AUSTRALIAN INFANTRY



AUSTRALIAN UNIFORMS

CAMOUFLAGE



STONE GREY & BLACK WASH
Large Brush



BASECOAT the uniform with Stone Grey and the web gear with Olive Drab

BLACK WASH
Large Brush



WASH the figure liberally with Black Wash to add depth to the uniform

STONE GREY
Fine Brush



HIGHLIGHT raised areas on the uniform with Stone Grey

OLIVE DRAB
Fine Brush



HIGHLIGHT raised areas on the web gear with Olive Drab

GER. CAM. MEDIUM BROWN
GER. CAM. DARK GREEN
Fine Brush



CAMOUFLAGE with small dots of German Camo Medium Brown and German Camo Dark Green

GER. CAM. BRIGHT GREEN
RED LEATHER
Fine Brush



CAMOUFLAGE with small dots of German Camo Bright Green and Red Leather



NATO

"Reports of NATO mobilisation have been flooding in from all over Europe. The Bundeswehr have mobilised their regular forces and massive troop movements have been observed as Federal units move up to the eastern border. American, British, Dutch, Belgian, and Danish troops have also begun taking up positions in the Federal Republic."

The defence of Western Europe was not just in the hands of West Germany, the United States, and Britain, but in fact the responsibility of all NATO's members. European NATO partners, like the Netherlands and France, took major responsibilities in NATO defensive plans. In addition, North America was not just represented by the United States, but also by their Canadian neighbours to the north.





OLIVE DRAB ARMOUR

INFANTRY WEAPONS

MARKINGS

DECALS

TANK TRACKS

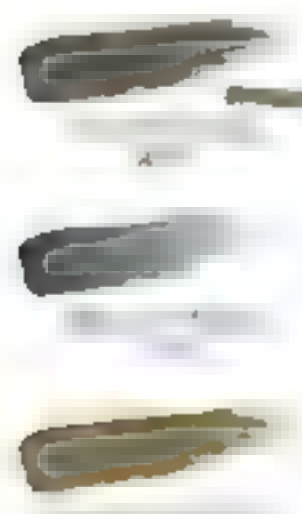
NATO ARMOUR

WEATHER EFFECTS

TOOLS

OLIVE DRAB VEHICLES

CRACKS



OLIVE DRAB
Large Brush



BASECOAT with Olive Drab. Two or three thin coats are preferable to one thick coat. Alternatively you can use an Olive Drab spray can for your undercoat.

BLACK WASH
Large Brush



WASH the vehicle with Black Wash. Try to achieve an even coverage over the undercoated surface, letting the wash pool in the recesses without building up on flat surfaces.

OLIVE DRAB
Large Brush



TIDY UP the wash with Olive Drab (see page 13) using a combination of drybrushing and layering, while leaving the recesses dark.

50% OLIVE DRAB
50% GREEN BROWN
Small Drybrush



DRYBRUSH the vehicle with a mix of Olive Drab and Green Brown, concentrating on edges, raised details and upper surfaces, to add highlights.



NATO 3 COLOUR CAMOUFLAGE

COLOUR PALETTE



REFLECTIVE GREEN

Large Brush



BASECOAT your tank with Reflective Green. Two thin coats are preferable to one thick coat. Alternatively you can use a Reflective Green spray can for your undercoat.

FLAT EARTH

Large Brush



PAINT Patches of Flat Earth following the paint templates.

BLACK GREY

Large Brush



PAINT Patches of Black Grey in accordance with the paint templates from www.loom-tantrix.com

IRAQI SAND

Large Drybrush



DRYBRUSH the tank with Iraqi Sand, concentrating on edges, raised details and upper surfaces to add highlights.

GFR CAM MEDIUM BROWN

Large Brush



BASECOAT your tracks with GFR Cam Medium Brown. Keep the tracks separate to make them easier to paint. Remember that the top of the tank will be hidden by the track guards.

BLACK GREY

Small Brush



WASH the tracks with Black Wash, then pick out the track pads with Black Grey.

IRAQI SAND

Small Drybrush



DRYBRUSH the lower areas of the tank – concentrating on the flat surfaces – to give the effect of sandy dust. Adding detail before drybrushing the Iraqi Sand is a help, give it the painted-on look.

BLACK WASH

Small Brush



TARGET WASH the details with Black Wash to add definition to the scheme. You may find it easier to apply your Target Wash if you give the vehicle a coat of gloss varnish first: this will help dull down the edge highlights if they are a bit bright.



WEST GERMAN TANK MARKINGS

Actual markings are an excellent way of adding color and historical accuracy to your models.

In the Team Yankee novel, Harrison's armor command started applying WWII German tank markings for morale purposes. It was such a good idea that we decided to add them to the German and American files sheets too.



Across the Atlantic, some West German boxes come with one of the older company each with 100 men, set of battalions that covers an entire company. But the issue of several boxes you can't get enough company for your whole army.

In the 1980s, the West German standard was to have a company of the West German army, and it was up to you to make sure the soldiers were equipped.

We chose to use a modified WWII company for West Germany.

We also made a sheet for options for second, third and seventh companies.



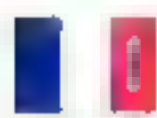
Like the American Army, the German Army was attached to a tank and machine gun infantry companies between battalions, giving each type some of a support from the other. These companies further down at a platoon or even a company level. Battalion companies provided a combat team.

The example below is a Leopard I Kampfgruppe that has swapped one of its platoons for a Panzergranadier platoon. Since the Panzergranadier Zug is from a different battalion, it likely will have a different company number.





NATO INFANTRY



HELMET
SEE PAGES 125-126

SEE PAGES 125-126



RIFLE
SEE PAGES 125-126

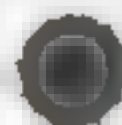
SEE PAGES 125-126
SEE INFANTRY WEAPONS



VEST
SEE PAGES 125-126



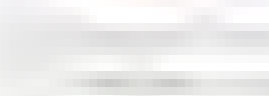
PANTS
SEE PAGES 125-126



BOOTS
SEE PAGES 125-126

NATO UNIFORMS & WEBBING EQUIPMENT

COLOURS



GERMAN FIELD GREY
Large Brush



BASECOAT the uniform German Field Grey, using two thin coats if necessary to achieve an even coverage

OLIVE DRAB
Medium Brush



BASECOAT the webbing equipment with Olive Drab

BLACK WASH
Large Brush



WASH the figure thoroughly with Black Wash to add depth to the uniform

GERMAN FIELD GREY
OLIVE DRAB
Medium Brush



TIDY UP uniform and webbing with German Field Grey and Olive Drab using shadow in the recessed areas

KHAKI GREY
Medium Brush



DRYBRUSH the webbing areas with Khaki Grey

GERMAN FIELD GREY
WORN CANVAS
Small Brush



HIGHLIGHT raised areas of the uniform for a brighter, higher-contrast look

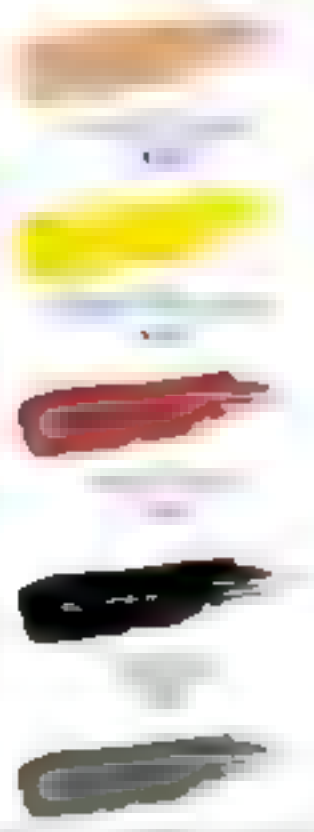




GERMAN INSIGNIA



YOUR PALETTE



DEEP YELLOW

Small Brush



PAIN a small square of Deep Yellow
TIP - interpret it with flat brush for a bright, even yellow

FLAT RED BLACK

Small Brush



LAYER then ones in Flat Red and Black over the Deep Yellow basecoat

GERMAN FIELD GREY

Small Brush



TIE UP the edges of the insignia with German Field Grey

NATO VEHICLE GALLERY





WARSAW PACT

"A meeting of the Warsaw Pact ministers ended today with a pledge to stand together in the face of threats and increased war preparations on the part of the United States. Representatives from Poland, the German Democratic Republic, Hungary, Bulgaria, Czechoslovakia, and the Soviet Union released a joint statement pledging to meet American aggression against any member state with retaliation in kind."

- TASS news release, 28 July

The 1970s saw a huge build up of military strength on both sides of the Iron Curtain, along with intensive efforts to modernise the ground forces' weaponry. Now in 1985, both NATO and the Warsaw Pact have huge armies deployed and ready to fight, with even more in reserve. The latest weapons are being deployed in ever increasing numbers.

The main Soviet forces are the Group of Soviet Forces in Germany (GSFG) of 25 Soviet and German divisions in the GDR, the Northern Group of Forces (NGF) of 16 divisions in Poland, and the Central Group of Forces (CGF) of 15 divisions in Czechoslovakia, a total of 56 divisions with around 13,000 tanks. This doesn't count the divisions in the western parts of the Soviet Union that will form the immediate follow-on waves.





EAST GERMAN ARMOUR |
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| INFANTRY WEAPONS |
PAGE 1

| DECALS
PAGE 2



TANK TRACKS
PAGE 1

SOVIET ARMOUR
PAGE 378

| PAINTING BLACK
PAGE 29

WEATHER EFFECTS
PAGE 1





SOVIET ARMOUR

T-64

T-72



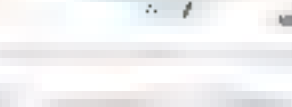
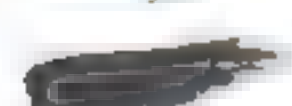
CHROMIUM

OLIVE DRAB

Large Brush

BLACK WASH

Large Brush



BASECOAT your tank with Olive Drab. Two thin coats are preferable to one thick coat. Alternatively you can use a Olive Drab spray can for your undercoat.

WASH the tank with Black Wash. Try to achieve an even coverage over the whole tank, letting the wash pool in the recesses without building up too much on flat surfaces.

OLIVE DRAB

Large Brush

OLIVE DRAB
50% GREEN BROWN

Drybrush



TIDY UP the basecoat with Olive Drab using a combination of drybrushing and layering, while leaving the recesses dark.

DRYBRUSH the tank with a mix of Olive Drab and Green Brown concentrating on the top surfaces to simulate sun fading.

BLACK GREY

Large Brush

IRAQI SAND

Drybrush



PAINT the rubber skirts with Black Grey. You may need to paint a coat of Black Wash to get good coverage.

DRYBRUSH the tank with Iraqi Sand, concentrating on edges and the bottom of the hull to finish weathering the vehicle. **WASH** the details with Black Wash to add definition.

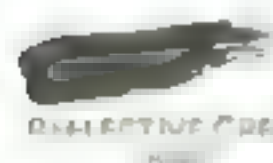
SOVIET AIRCRAFT



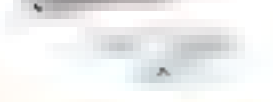


VOLKSARMEE 3-COLOUR CAMOUFLAGE

COLOR PALETTE



REFLECTIVE GREEN



REFLECTIVE GREEN Large Brush



BASECOAT your tank with Reflective Green. Two thin coats are preferable to one thick coat. Alternatively you can use a Reflective Green spray can for more uniformity.

SKY GREY Large Brush



PAINT Patches of Sky Grey in a similar way to the Black Grey.

BLACK GREY Large Brush



PAINT Patches of Black Grey. These are painted in an irregular pattern, but should be at 60° to the vertical.

IRAQI SAND Large Drybrush



DRYBRUSH the tank with Iraqi Sand, concentrating on edges, raised details, and upper surfaces to add highlights.

GER CAM MEDIUM BROWN Large Brush



BASECOAT your tracks with GER CAM MEDIUM BROWN. Keep the tracks separate to make them easier to paint. Remember that the top of the track will be hidden by the track guards.

BLACK WASH Small Brush



WASH the tracks with Black Wash.

IRAQI SAND Small Drybrush



DRYBRUSH the lower area of the tank, concentrating on the flat surfaces to give the effect of desert Iraq. Sand. Adding detail before drybrushing the Iraqi Sand will help give it the painted-on look.

BLACK WASH Small Brush

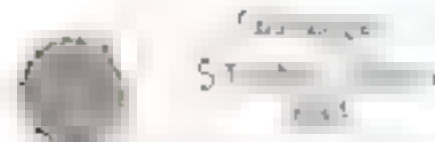


TARGET WASH the details with Black Wash to add definition to the vehicle. You may find it easier to apply your target wash if you give the vehicle a coat of gloss varnish first.

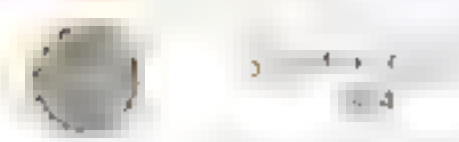
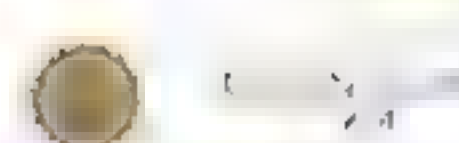
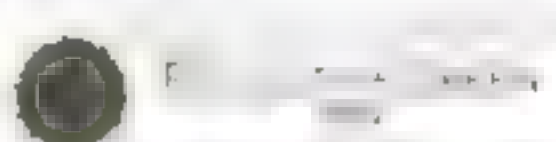
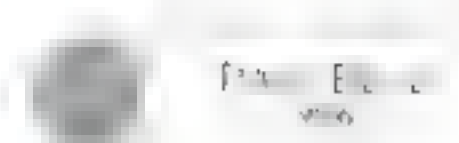
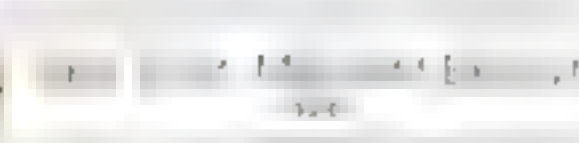
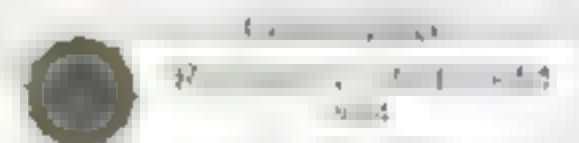


CZECHOSLOVAKIAN

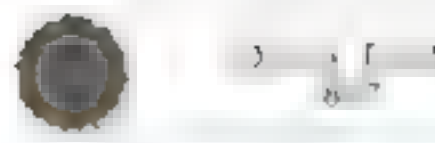
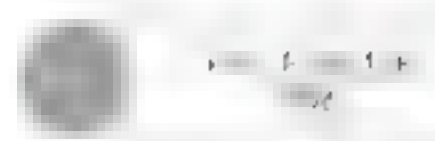
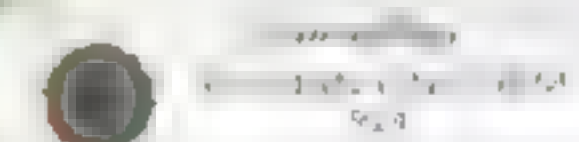
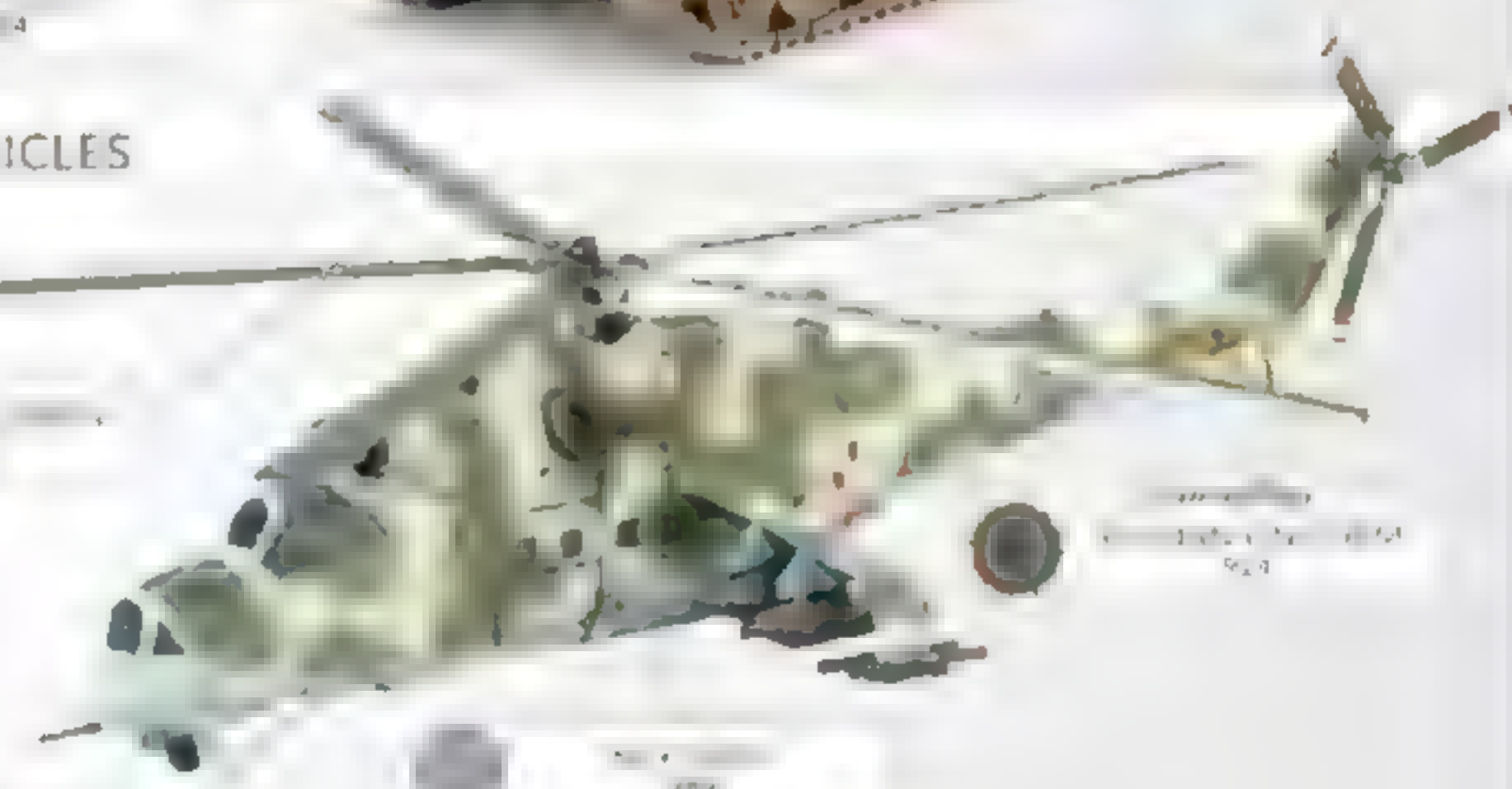
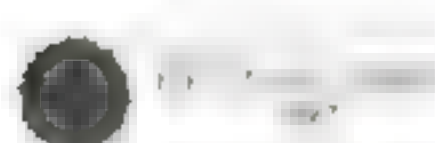
VEHICLE COLOURS



This M 24 Hound colour scheme with the quest for East Germany as well



POLISH VEHICLES





SOVIET INFANTRY



Helmets & Painted Metal

OLIVE DRAB
88%

Flash
SEE FACES



Drum
CAVALRY BROWN
90%

Rifles & Squad Automatics
SEE INFANTRY WEAPONS



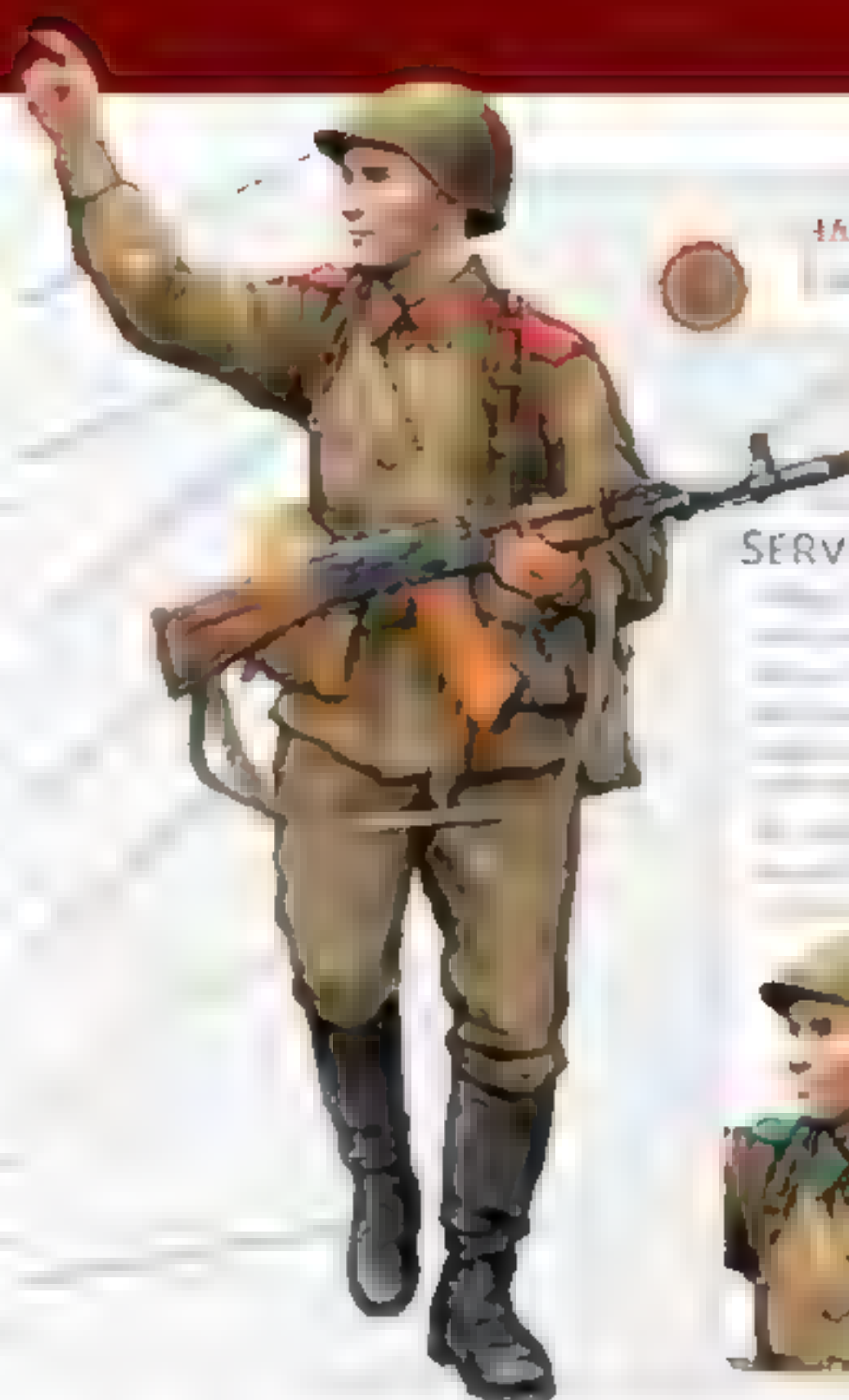
Armbands
KHAKI
90%



Uniform
KHAKI GREY
80%



Drum
BLACK WASH
90%



SERVICE COLOUR



SOVIET UNIFORMS

COLOURS



KHAKI GREY
Large Brush



BASECOAT the uniform Khaki Grey, using the large brush to achieve an even coverage

BLACK WASH
Large Brush



WASH the figure liberally with Black Wash to add depth to the uniform

KHAKI GREY
Medium Brush



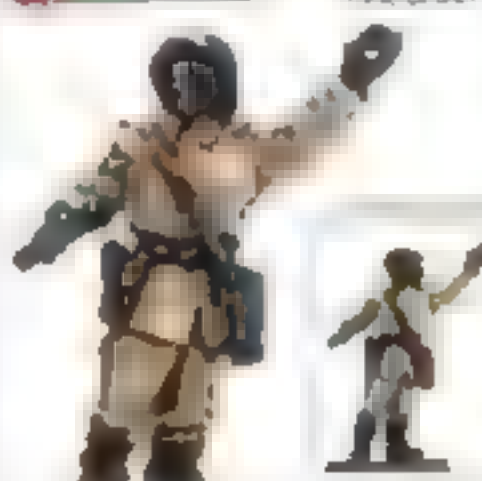
TIDY UP the uniform with Khaki Grey, leaving dark shadows in the recessed areas

KHAKI
Medium Brush



HIGHLIGHT the edges and recessed folds of the uniform with Khaki

CAVALRY BROWN
Fine Brush



PAINT the shoulder boards and collar tabs Cavalry Brown

EAST GERMAN UNIFORMS

COLOUR PALETTE



GER CAM BEIGE
Large Brush



BASECOAT the uniforms Ger Cam Beige using the large brush, if necessary to achieve an even coverage

BLACK WASH
Large Brush



WASH the figure liberally with Black Wash to add depth to the uniform

GER CAM BEIGE
Medium Brush



TIDY UP the uniforms with Ger Cam Beige, leaving dark shadows in the recessed areas

IRAQI SAND
Fine Brush



HIGHLIGHT the edges and raised fold of the uniforms with Iraqi Sand



EAST GERMAN CAMOUFLAGE

COLOUR PALETTE



IRAQI SAND
Medium Brush



BASECOAT the uniforms Iraqi Sand using the medium brush, if necessary to achieve an even coverage

BLACK WASH
Fine Brush



WASH the figure liberally with Black Wash to add depth to the uniform

IRAQI SAND
Fine Brush



TIDY UP the uniforms with Iraqi Sand, leaving dark shadows in the recessed areas

GER CAM MEDIUM BROWN
Fine Brush




PAINT vertical streaks on the uniform. The thinner and closer together the streaks are the more accurate the uniform will look



PAINTS

 WHITE 951	 OFF-WHITE 919	 LIGHT CREAM 916	 LIGHT YELLOW 949	 LEMON YELLOW 952	 LIGHT FLESH 918
 PALE SAND 837	 BEIGE 915	 FLAT YELLOW 953	 GOLDEN YELLOW 952	 GERMAN YELLOW 888	 FLAT FLESH 854
 DARK FLESH 927	 SUNNY SKINTONE 845	 MEDIUM FLESH TONE 866	 LIGHT ORANGE 911	 GERMAN ORANGE 889	 BRIGHT ORANGE 851
 CLEAR ORANGE 956	 SCARLET 817	 ORANGE RED 910	 VERMILLION 909	 DARK VERMILLION 947	 CARMINE RED 888
 FLAT RED 957	 DARK RED 946	 BURNT RED 914	 PINK 958	 SUNSET RED 802	 MAGENTA 945
 FALCON ROSE 835	 BROWN ROSE 803	 ROYAL PURPLE 810	 BLUE VIOLET 811	 VIOLET 910	 DARK SEA BLUE 896
 OXFORD BLUE 807	 DARK PRUSSIAN BLUE 894	 PRUSSIAN BLUE 915	 BLUE 916	 FRENCH MIRROR BLUE 900	 INTERMEDIATE BLUE 903
 ULTRAMARINE 839	 FLAT BLUE 962	 MEDIUM BLUE 963	 BLUE GREEN 918	 ANDREA BLUE 838	 DEEP SKY BLUE 844
 GREY BLUE 943	 AZULE 902	 PASTEL BLUE 908	 TURQUOISE 966	 EMERALD 838	 DEEP GREEN 911
 SKY BLUE 941	 LIGHT TURQUOISE 849	 LIGHT GREEN 942	 GREENISH GREY 974	 LIME GREEN 827	 YELLOW GREEN 954
 DARK GREEN FLAT 969	 INTERMEDIATE GREEN 891	 YELLOW OLIVE 897	 OLIVE GREEN 915	 FLAT GREEN 968	 UNIFORM GREEN 888
 GERMAN UNIFORM 920	 LUFTWAFFE CAM GREEN 873	 OLIVE BROWN 839	 OLIVE GREY 888	 OLIVE DARK 887	 GERMAN CAM DARK GREEN 979
 OLIVE GREEN 857	 GERMAN CAM BRIGHT GREEN 833	 OLIVE GREEN 850	 OLIVE GREEN 915	 FLAT GREEN 968	 UNIFORM GREEN 888
 GERMAN UNIFORM 920	 LUFTWAFFE CAM GREEN 873	 YELLOW OLIVE 897	 OLIVE GREEN 915	 FLAT GREEN 968	 UNIFORM GREEN 888
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 GERMAN CAM DARK GREEN 979	 BRONZE GREEN 897	 GERMAN CAM EXTRA DARK GREEN 888	 OLIVE GREEN 915	 FLAT GREEN 968	 UNIFORM GREEN 888
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 OLIVE BROWN 839	 OLIVE GREY 888	 OLIVE DARK 887	 OLIVE GREEN 915	 FLAT GREEN 968	 UNIFORM GREEN 888

METALLIC COLOURS, TRANSPARENT COLOURS, AND GLAZES

CONCLUSION

Thank you for taking the time to read *Colours Of War*. Even if you thought you had nothing left to learn about painting miniatures, we hope you have found something of interest. If you genuinely feel that the way you paint right now is 'good enough', then that's fantastic! By all means keep doing what you're doing. But since you picked up this book, it seems unlikely you are entirely satisfied. The fact is that everybody's painting can improve.

Stay interested in painting. That sounds obvious, but it's something a lot of grizzled veteran gamers have partly forgotten. If you go to tournaments, try to find time to admire other people's painted armies. You may pick up some useful tips or inspiration. But also, after all the hours that go into assembling and painting an army, it's gratifying and encouraging when that work does not go unnoticed.

Try not to be too satisfied with how you are painting right now. Always be on the lookout for new ideas and techniques. Painting and modelling is a vast subject, and there are a wealth of topics we have not yet covered: painting with an airbrush, 'pin washing' with oil-based paints, using pigments and weathering powders, and much more.

If you're just starting out, then you are lucky for a couple of reasons: you haven't settled into a rut yet, so you are open to new ideas; and you will inevitably get better just by practising. Look at other people's painted models a lot, and look at your own even more, especially while you are painting them. Think about your painting process and try to make each miniature look a little better than the one before it. Try not to get frustrated, because your painting will improve.

And most importantly, remember to enjoy yourself. So what are you still doing here? Go paint something!



COLOURS OF WAR

Welcome to *Colours Of War*, a detailed and comprehensive system for painting *World War II* and *World War III: Team Yankee* miniatures. Painting historical miniatures is a fun, creative and rewarding pastime. For historical wargamers everywhere, a beautifully painted miniature army is a joy to behold. And that is exponentially more true if you have the satisfaction of knowing that you painted it yourself. Whatever your level of experience or ability, the Battlefront studio has devised the *Colours of War* painting system to be useful to you.

This book will help you get the most out of your *Flames Of War* models, whether you have been painting wargaming miniatures for years or have just picked up a paintbrush for the first time.

Colours Of War is a holistic, integrated painting system, where the paint range and the painting guides have been developed simultaneously, designed to give great results with the smallest possible investment of time and effort. No how-to guide can ever hope to transform you into a world-class painter overnight without practice and devotion, but this book, combined with its accompanying range of high-quality acrylic paints, is a good place to start.

A diverse assortment of resources can be found to tell you how to paint. So much information is out there that it can be confusing and difficult to know where to look. But *Colours Of War* brings all the crucial information and techniques together into one simple, easy-to-follow volume.

INSIDE YOU WILL FIND:

- Tips and tricks for preparation and assembly.
- Advice about the theory and practice of painting.
- Historical information about the equipment, colours and markings used by each of the five main combatant nations in *World War II*: Americans, German, British, Soviets, and Italians.
- Painting Guides for the main participants in *World War III: Team Yankee*: Americans, British, NATO, Soviets, and Warsaw Pact.
- How to base your miniatures for maximum impact.
- Step-by-step guides covering everything you need to get your armies painted and on to the table quickly and effectively.
- Tips and tricks developed by the Battlefront studio over years of experience.
- Inspirational colour photos.



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